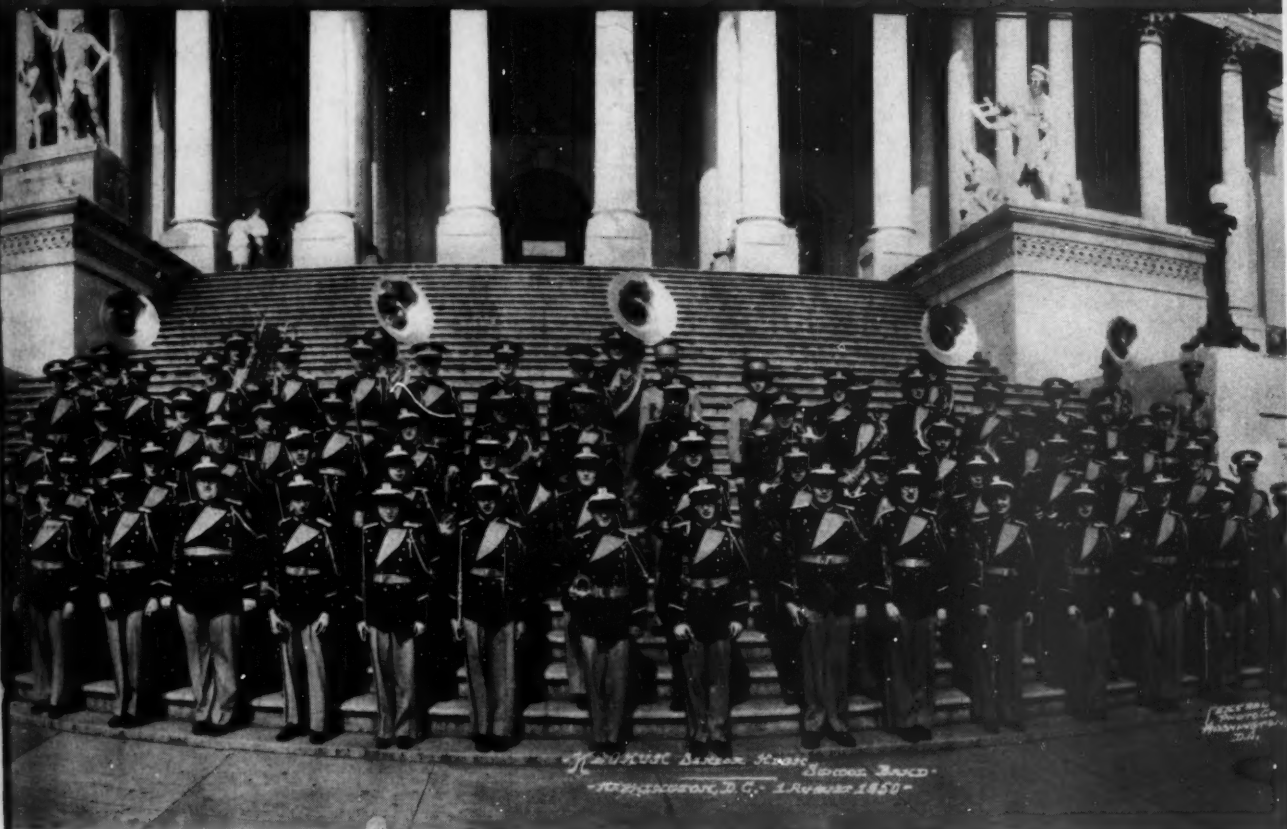


# The School Musician

25¢  
A COPY  
\$2.00  
A YEAR



The Keokuk, Iowa, Senior High School Band on the Capitol Plaza, Washington, D. C., last August.

MUSIC LIBRARY

October, 1950

OHIO STATE UNIVERSITY

**Don  
Sartell**  
Your Editor  
on  
**Baton  
Twirling**

**The U.S. Marine Band  
Education thru Travel  
How to Use the Mike**

**NEWS and PICTURES**

# ANNOUNCING

## SPECIAL DELUXE COLLEGIATE CORNET



## *the all new line of* **SPECIAL DELUXE COLLEGIATE Band Instruments**

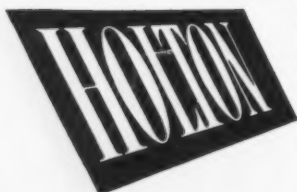
### **CORNETS...TRUMPETS...TROMBONES**

...WITH TOP SPRING VALVES... (on Cornets and Trumpets) ...gleaming nickel silver bells...nickel silver mouthpipes, waterkeys, valve caps, finger buttons, ferrules, etc...and strong, modernistic bracing.

Fine instruments, made by the makers of quality band instruments for over half a century, yet made with the most modern scientific techniques and methods to give unyielding standards of musical performance and quality — at a price that will surprise and delight your pocketbook.

Only \$123.50 in a shaped case, or \$129.50 in a pear-shaped Duro Leather Bound, Fabricoid Tweed Covered Case that's a knockout!

See the new DeLuxe line, as well as the Holton Standard Collegiate or Revelation Lines Today, then you'll know why — THE SWING IS TO HOLTON.



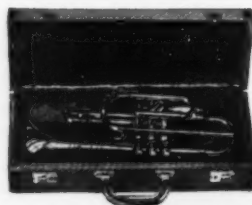
## **Frank HOLTON and Co.**

326 N. CHURCH STREET  
ELKHORN, WISCONSIN

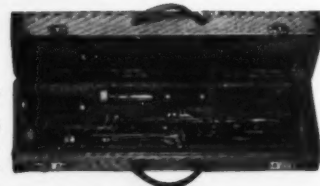


## *the new* **COLLEGIATE** *Ebonyite* *Clarinet*

Has the "feel" of an expensive wood clarinet, with key sections all in one piece ... middle joint is eliminated ... this all but eliminates broken joints and corks, broken or bent bridge keys ... also allows placement of G# in natural position ... response is clear and full ... intonation wonderful. Special venting flare in bore gives exceptional sonority.



Special Deluxe Collegiate  
Gladstone Case.



Pear Shaped Case  
in Fabricoid Tweed,  
bound with Duro  
Leather.

BUES

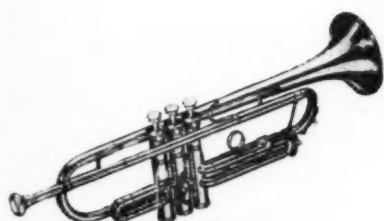
October

Presenting  
the Beautiful New **BUESCHER** True Tone  
**ARISTOCRAT BRASSES**



MADE BY MASTERS • PLAYED BY ARTISTS

**NEW Super-Honed Valves and Slides • NEW Playing Ease and Tonal Beauty • NEW Nickel Silver Trim**



207 Aristocrat  
B♭ and A Trumpet



257 Aristocrat  
B♭ and A Cornet



407 Aristocrat  
B♭ Trombone

Notable instruments *now finer than ever* — that's the big news about these distinctive new Aristocrat Brasses. Rarely before have so many innovations and improvements been combined in one advance. *Be sure to see them at your earliest convenience.* Test their marvelous new tonal range and beauty. See the sensational new super-honed valves and pistons of Cornet and Trumpet — check their instant, easy action. Note how the super-honed Trombone slide glides with amazing new ease. Yet with all their great new values Buescher Aristocrat instruments are still reasonable and low in price. See them at your Buescher dealers today.

**BUESCHER BAND INSTRUMENT COMPANY • ELKHART, IND.**



What well-known  
Orchestra Leaders  
say about the

# KING DAVID *Leader* BATON



★ **ANTOINETTE RICH**

*"Feels like its part of my hand."*

★ **LAWRENCE WELK**

*"Tops in balance and weight."*

★ **GAY CLARIDGE**

*"Scarcely feel you're holding a baton."*

★ **BOB CROSBY**

*"Worthy of every orchestra leader's praise."*

★ **RAYMOND SCOTT**

*"Just what I've wanted."*

★ **JOSEPH GALLICCHIO**

*"It's my favorite."*

★ **ARCHIE BLEYER**

*"Mighty good-looking, too."*

16 Popular    20" and 22"    Only 30c to  
Styles        Sizes        \$1.50 Ea.

*At your favorite music dealer*

**DAVID WEXLER & CO.**  
Distributors                      Chicago 5



## School musicians applaud

### Clifford A. Caillouet of Franklin, Louisiana

Students under Clifford Caillouet at Franklin High School feel that he is a teacher who is learning right along with them. He is constantly widening his musical background through study and hobbies, and his particular ambition right now is to become more familiar with the classical field.

An early step in his endeavors was his B. A. degree from Southwestern Louisiana Institute. Since then he has spent many hours in music study at Louisiana State University, at Sam Houston State Teachers College in Texas, and at the Christensen Choral School, Chambersburg, Pennsylvania. And plans for next summer already, include attending the Fred Waring choral clinic.

Mr. Caillouet, who is in charge of the Music Department at Franklin High School, is the choral director, and also gives piano instruction there. Previous to this, he has worked with girls and boys in their musical efforts in both Louisiana and Texas high schools. His favorite extra-curricular activities include listening to New Orleans Dixieland jazz and operas, going fishing, and eating that good French food for which that region is famous.

Readers will be interested to know that in the not-too-distant future, Mr. Caillouet hopes to be making his contribution toward "making South America musical." If plans materialize, he will be a music teaching ambassador down there, and we wish him continued success in the fine job he is doing.



*"They Are Making  
America Musical"*

WH  
Keok  
pose  
of th  
D. C  
sivel  
eign  
more  
their  
the i  
his o

E  
Publish  
Robert  
Choral  
Frederic

Brass  
S. H. W  
Director  
Central  
Chattan

I Hear  
Forrest  
Research  
America  
Chicago

Oboe,  
Bob Or  
Woodw  
Denver

Audio  
Robert  
Supervi  
Carson



## On the Cover

What a thrill these boys and girls of Keokuk, Iowa are experiencing as they pose for the photographer on the steps of the Capital building in Washington, D. C. Many of them will travel extensively in their later years some to foreign lands, but no adventure will be more vividly remembered. Read what their director, Gerald D. Boshart says of the importance of travel, to education in his article which appears on page 25.

# The School Musician

28 EAST JACKSON BOULEVARD  
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 22, No. 2      October, 1950

## CONTENTS

### EDITORIAL BOARD

**Publisher**  
Robert L. Shepherd  
**Choral Editor**  
Frederic Fay Swift

### Advisory Editors

**Brass**  
B. H. Walker  
Director of Band  
Central High School,  
Chattanooga, Tenn.



**Flute**  
Rex Elton Fair  
Department of Music  
University of Colorado,  
Boulder, Colo.

**I Hear Music Everywhere**  
Forrest L. McAllister  
Research & Community Service  
American Music Conference  
Chicago, Illinois.



**Composition, Arranging**  
C. Wallace Gould  
Director, Department of Music  
S. State Teachers College,  
Springfield, S. D.



**Oboe, Bassoon**  
Bob Organ  
Woodwind Instructor  
Denver, Colo.



**Band Music Review**  
Richard Brittain  
Band Director  
VanderCook School of Music,  
Chicago, Illinois.



**Audio-Visual Aids**  
Robert F. Freeland  
Supervisor of Music  
Carson City, Michigan



**Percussion**  
Dr. John Paul Jones  
Head, Music Department  
Delta State College  
Cleveland, Miss.



They Are Making America Musical..... 4  
Clifford A. Caillouet of Franklin, La.

In Words of One Syllable..... 6  
Walter Buchanan, Santa Barbara College

Youth Opportunity in the U. S. Marine Band..... 8  
Major William F. Santelmann, U. S. M. C.

Creating the Illusion of Presence in Radio Broadcasting 10  
R. J. Tinkham, Chicago, Illinois

Choral Section ..... 13-14  
Edited and Managed by Dr. Frederic Fay Swift  
It's Christmas in Choral Rehearsal Rooms  
Singing in Church

Baton Twirling Section by Don Sartell..... 15-18

School Music News Section..... 19-24

Education Enhanced thru Group Travel..... 25  
Gerald D. Boshart, Keokuk, Iowa

### Learn to Play an Instrument

#### Departmentals

I Hear Music Everywhere: by McAllister..... 21  
Double Reed Classroom: by Bob Organ..... 26  
The Solo Brass: by B. H. Walker..... 28  
Percussion: by John Paul Jones..... 32  
Your Flute Questions: by Rex Elton Fair..... 34  
Composing and Arranging: by C. Wallace Gould..... 36  
Audio-Visual Aids to Teaching Music: by Robert F. Freeland..... 38  
Your 3,000 Mile Bargain Counter..... 41

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.

# Let's Give It to Them

## In Words of ONE SYLLABLE

*Walter Buchanan*

Assistant Professor of Music

Santa Barbara College, University of California

MUSIC CAN BE TAUGHT IN WORDS of one syllable. We should not value words in proportion to their length. Some of our deepest and most meaningful expressions are one syllable words: love, right, wrong, sky, fire. Our greatest writers have respected simple words, as witness the Sermon on the Mount and the Gettysburg address. A Dutch chemist of the seventeenth century did us a favor in inventing the word *gas*, instead of making some combination of Greek roots that would have taken several syllables.

Let us not despise the seven short words, *do re mi fa so la ti*. They form a useful basic vocabulary for the advanced as well as the beginning musician. They are words of exact meaning. Their meanings cannot be better expressed by any other words, regardless of the number of syllables.

This basic musical vocabulary is not known by a mere handful, like Esperanto. It is known wherever the English language is spoken. It is known by most of the people who say they don't know it. It is known by its enemies as well as by its friends.

Its very simplicity has made its enemies. It is said by some historians that the crowd at Gettysburg was more impressed by the flowery language of Everett than the simple language of Lincoln.

In Santa Barbara, where this article is written, a distinguished citizen was refused admittance to the leading hotel because he was dressed as a Spanish beggar in honor of the local Fiesta celebration. In many circles, clothes make the man. With many

students and many teachers, it is the dressy word that is considered most appropriate to the higher levels of learning.

It is more than just a simple language. It is beautiful as well. Lincoln's language in the Gettysburg address was beautiful as well as simple. These seven one syllable words are euphonious. We speak of the beautiful Italian language. The musical language we are commending has all the superiorities of the Italian language at its best. We like the pure vowels in the Italian language. We like its freedom from difficult diphthongs and throat tightening final consonants. We like its emphasis on lingual initial consonants that add to and improve on the vowels following. All these are unique virtues of our seven single syllables.

The very history of these words is poetic. In the eleventh century Guido d'Arezzo observed that the successive lines of a well-known song began with six ascending steps of the musical scale. The syllables that began these lines were *ut re mi fa sol la*. Guido used these syllables so successfully that he was able to teach the Pope to sing at sight in a single lesson. *Do* was later substituted for the less sing-

able *ut*, and a seventh syllable added to complete an octave system.

has some convictions on Solfege which he has developed and which he presents here with arousing conviction. If you disagree, or if you have other ideas, don't just "grin and bear it." Swing out with a strong write. We'd like to publish your angle too.

able *ut*, and a seventh syllable added to complete an octave system.

At this point it should be made clear that Guido's words for the steps of the scale evolved different meanings in different languages. In the Romance languages they mean fixed pitches, whereas in English speaking countries they are generally used as names for scale degrees. The French talk about the "key of *mi*" with four sharps, just as we speak of the key of E. Many French and Italian musicians have long attempted to popularize this "fixed solfege" in this country. They have been relatively unsuccessful. We use the alphabet letters C D E F G A B for the fixed pitches they call *do re mi fa sol la si*. To most of us their language would be confusing, just as our language would be impossible for them. Having used Guido's syllables for fixed pitches the French must express scale degrees in some other way. For us it is simple: letters for fixed pitches, and syllables for scale steps. The problem, after all, is to teach music, regardless of the words used.

The teaching of music by Guido's device is variously called *solfa*, *solfege* and *solfeggio*. Solfege may be of the



The author is well fortified with diversified music education. He took his A.B. degree from Maryville College in Tennessee in 1928, and one year's study in Berlin, Germany, voice and composition, Bachner, Hindemith. His B.M. came from Westminster Choir College in 1932, and his M.M. from the University of Michigan in 1937. He went back there for his Ph.D. in 1946.



fixed or Romance language type; or the movable or English language type. This latter type, the system discussed in this article, is also called "movable *do*," as *do* is the name of the major keynote, regardless of the pitch.

It is said in favor of the Berlitz system for learning foreign languages, that after the initial session the student is able to say something and say it reasonably well. One of the attractive features of our type of solfege is that something quite practical and immediately applicable may be taught in the very first lesson, a point admitted even by the enemies of movable *do*. The initial problem in music is the relationships within a key. A beginning in the understanding of these relationships is taught quickly and easily through solfege. What is learned is not hard to remember, and can be put to use right away.

If it is our thesis that the solfege one syllable words are a superior language for their purpose, then we should make comparisons. A rose of any other name smells as sweet, and there are other ways that the same musical ideas may be expressed. We are not arguing against the use of synonyms. Saying the same thing in different words will often clarify the

matter for the student. All we need to show is that certain musical ideas may be most quickly and accurately expressed in solfege.

The commonest and most practical synonyms for *do re mi fa so la ti* are the numerals 1 2 3 4 5 6 7. They are not exactly synonymous, since *do* is the keynote of the major scale only, whereas 1 is the keynote of the major or minor scale, as the case may be. We should concede at the outset that the numerals have one advantage. There is no question from the very beginning that 4 is below 5, while the beginner will often flounder up instead of down in going from *so* to *fa*. We should not hesitate in such cases to remind the student that *so* is 5 and *fa* is 4, that is, rescue solfege by using numerals.

This point conceded, however, we proceed to examine the unique advantages of solfege in comparison to numerals. One of these superiorities is euphony. We need only to try to sing the numerals, *one two three four five six seven*, to prove this point. Even when spoken instead of sung, solfege has an advantage in the matter of the octave. Should we say *seven eight two* or *seven one two*? Then again, solfege being a unique language with no other meanings, has a greater capacity for calling to mind the pitch of any scale degree in relation to the key. When a student says *re ti do* he hears a melody more quickly than when he says *two seven one*.

It will not be necessary to defend solfege in relationship to the cumbersome polysyllables *tonic supertonic mediant subdominant dominant submediant subtonic*. We occasionally make good use of these words in talking about chords and harmonies. But there is no reason for using them when the shorter solfege terms suit the purpose.

These initial advantages of solfege are conceded by many educators, who then go to question the value of solfege as a foundation for advanced music study. One answer is that solfege, far from being a crutch to be abandoned as soon as possible, may prove increasingly useful in the higher branches of musical endeavor. It is the simplest and best way to name scale degrees. It shows the relationship of the major and its relative minor. It provides a practical method for teaching the modes. The student has learned that *do* is the keynote of the major and *la* is the minor keynote. If he learns that *re* is the keynote of the Dorian mode, then he knows where the half steps are in that mode, since *mi* to *fa* and *ti* to *do* are the half steps, whether the mode

is major, minor or Dorian.

Because of the unfortunate tendency to stigmatize solfege by limiting its use to beginners, we have barely explored its genius for application to advanced harmonies. Here again the language of solfege speaks more simply, more concretely and more beautifully. The words are unfamiliar to most musicians today, but the entire new vocabulary may be mastered in a single lesson. Add to our seven basic words, five more for the raised pitches, and five more for the lowered pitches. This is even easier than it sounds, since the raised pitches *di ri fi si* and occasionally *ti* are mere changes of the vowel, the consonant remaining the same. At the University of California at Santa Barbara we have been changing the vowel to *u* to indicate lowered pitches. *Lu do mu* is all we need to say in describing a chord borrowed from the tonic minor, a major triad on the lowered sixth scale degree. At Santa Barbara College, second semester students sing the diminished seventh chord *ri fi la do* and resolve it to the minor triad *mi so ti* or convert it to an augmented sixth chord by lowering the *la* to *lu*.

Most of the opposition to solfege stems from the fact that teachers have not understood the importance of relating solfege to all the major and minor keys. Solfege and spelling need to be taught simultaneously. The student may be shown the importance of *mi fi si la* in analyzing Bach harmonies. He needs in addition, skill in "spelling" *mi fi si la* in any key, say G sharp minor.

Solfege is music in words of one syllable. These one syllable words are names of the diatonic and chromatic steps in the scale. The whole set of words may be learned in one easy lesson. It is partly because solfege has not been thought of in this way, as a practical vocabulary, that it has not been more widely, more thoroughly, or more enthusiastically taught. Even where it has been effectively employed as a beginning sight singing method, there had rarely been an understanding of how to make it the indispensable tool of the instrumentalist as well as the vocalist, of the advanced as well as the beginning student.

Why all this eulogy? It is because the important thing is that we change our basic attitude toward the seven short words: *do re mi fa so la ti*. They are the language of music. A composer who uses them will think melodically. A singer who uses them will benefit vocally. For all of us, they say what they have to say, better than any other words.



S/Sgt. William B. Smith, Jr., of Ottawa, Canada, and S/Sgt. Charles P. Erwin of Hobart, Indiana, who were featured in a cornet duet with the United States Marine Band on its 1950 concert tour.

# Youth Opportunity in the U. S. Marine Band

A MEMBER OF THE SANTELMANN family has been associated with the U. S. Marine Band for sixty-five years. William H. Santelmann, my father, made military music his vocation in Leipzig, Germany, many years before joining the Marine Band in 1888.

Music in the military service has progressed a long way since 1888 and is now looked upon as a very serious endeavor. When speaking to an applicant for membership in the Marine Band, I like to stress the fact that I am seeking only men who will consider a membership in the Marine Band a career rather than a part-time job.

The requirements of our organization meet a standard as high as that of most symphony orchestras and we can accept only those applicants who have had thorough musical instruction and experience. This means the kind of young man who decided in his boyhood that he wanted to serve the

art of music with his whole heart and in a sincere and respectful manner.

Young men join the Marine Band not only for the stability that is offered, but also because of the high type of music that we play.

In apparent contradiction to my statement that we accept only those with thorough musical educations and experience, we have, in rare incidents, accepted high school graduates whose experience has been only with their high school bands. In each case, however, the individual has shown marked talent and natural ability which we felt could be cultivated to the extent of developing a player of great ability

in the future. Such incidences have happened in the past and I feel sure will happen many times in the future.

The general public is too prone to think that all Marine Bandsmen are "old" just because of pictures dating back to 1890 when bandsmen were permitted to wear long beards. This fact is not true—over half of our personnel are in their twenties. The others—myself included—were young when they entered the Marine Corps. We've just grown older with the Marine Band.

It seems necessary to me to add one word of advice to young men whose ambition it is to become Ma-

**Written Especially for the School Musician**

**By the Leader of the Band**

*Major William F. Santelmann,*

**United States Marine Corps**

The  
Maj  
of th  
a fa  
disti  
one

rine B  
an ins  
"Dress  
of the  
history  
to see  
and K  
deep a  
House  
annive  
there r  
prepar

When  
you ha  
days a  
off," i  
each y  
so hea  
numbe

The  
oughly  
Marine  
certs,  
parties  
even i  
we kee  
Marine  
of the  
States  
taken  
music  
in tha





The superb musical leadership of Major William F. Santelmann, leader of the U. S. Marine Corps' Band, is a family tradition. Major William has distinguished himself in his work as one of the super fruits of that prolific Santelmann tree.

rine Bandsmen. It is true that it is an inspiration to wear the glamorous "Dress" and "Full Dress" uniforms of the Marine Band, to appear at the history-making and official functions, to see and associate with Presidents and Kings—but it is necessary to dig deep and work hard. For each White House assignment, for each historical anniversary, for each Royal welcome, there must be hours of rehearsal and preparation.

When you join the Marine Band you have to be prepared to work seven days a week. Of course, you get "time off," including thirty days vacation each year, but often our schedule is so heavy that the hours on duty outnumber those when we are off duty.

The Marine Band is always thoroughly prepared and ready—in true Marine Corps fashion—for its concerts, parades, White House garden parties, teas, luncheons, banquets, and even its dances. It's a busy schedule we keep—but a most interesting one. Marine Bandsmen have been a part of the colorful history of the United States since 1798. And they have taken an active part in providing music for the most important events in that history.



# The Marines Have a History



You probably won't remember this, but the Marine Band's summer concerts were as popular on the Capitol steps in 1899 as they are today, probably more so, because people then had more time to listen and enjoy. Captain William H. Santelmann is on the podium. The Band's first recorded open-air concert took place on Capitol Hill on August 21, 1800.



In the early 1900s the Marine Band occupied this barracks at Eighth and I streets, S.E., in the national Capital. William H. Santelmann is pointed out to us as tenth from the right on the balcony. Somewhat later pictures of the Band include Taylor Branson and William F. Santelmann, subsequent leaders, among the musicians.



The age of this historic organization may tempt you to think of its members as well past the period of young manhood. This is not the truth. The fine opportunity for young musicians in the Service has made it easy for Major Santelmann to attract young talent. Here is the Trombone Section of the U. S. Marine Corps' Band of today.

# Creating the Illusion of PRESENCE in Radio Broadcasting

*A Discussion of Acoustics, Recording, and Microphone Technics*

By *R. J. Jinkham*

*President Magnecorder Corporation, Chicago*

WHEN YOU WISH TO LISTEN to a musical performance would you prefer to sit in the presence of the musicians, or would you prefer to have the sound squirted at you from a hole in a box? The answer, for most of us, is obvious. And yet most of us tolerate reproduced music in this squirted manner, realizing that something, somehow, is missing. It lacks, for the want of a better word, PRESENCE.

This discussion might better be called "The Illusion of Presence," for what we really wish is the re-creation of that feeling of being in the presence of the performers. We wish an illusion.

We are discussing the possibility of playing tricks on our sense of hearing. Here I think the end will justify the means. Because with today's equipment and our past experiences, there has evolved microphone techniques which can lend a greater sense of presence than ever before; and can create The Illusion of Presence to a marked degree.

Let's see how it's done.

But first we must know the tools with which we have to work. So let's take a look at a sound transmission system, piece by piece. Some of this may already be familiar to many of you, but for the sake of giving you a complete picture, let's look at it just once again.

First is the point of origin: which might be anything from a concert hall to a music practice room.

Next is the performer or group of performers.

(Over these two portions of our system we probably can't exercise much control.)

Third is the acoustic transducer—microphone—or microphones, plural, as the case may be.

Fourth is the electrical amplifying system and radio transmitter—or the recorder if the program is to be stored for future use.

Next, the electrical portions of the radio receiver or reproducing machine, which feeds the

Sixth element, the loudspeaker.

Seventh is the listening room.

And eighth, is your sound detecting device, your ears.

#### How Is Your System?

The old saw about a chain being no stronger than its weakest link is certainly true for a sound transmission system. A stone deaf auditor wouldn't enjoy even the finest system. And if we have a poor receiver even the best program will sound dismal. Let me stress this point: It is imperative to have a good system if we are to gain the illusion of presence; and it must be used properly also. For the sake of argument here we will assume that all the electrical portions of our chain (that is, from the microphone to the loudspeaker inclusive) will reproduce the complete audible spectrum, and—this is most important—with a minimum of distortion. This is a valid assumption, since equipment of this type is readily available.

Now let's examine that last link first—the ear—to see what we must do to fool the human mind into thinking

something that isn't—is! Then we can devise the means.

That mechanical device, known as the microphone, has been patterned after the ear. But the ear is much more than a microphone, for, being connected as it is to a human mind, it is, at one and the same time, a highly selective frequency analyser, a sound direction finder, and an indicator of the loudness, the pitch and the timbre of sound. The range of frequencies which the normal ear can perceive is about 9 octaves. Sound pressures one million times as great as the minimum detectable sound pressure can be endured safely. The ear is most sensitive to sound about  $3\frac{1}{2}$  octaves about middle C, and at these frequencies it can detect airborne vibrations which move the eardrum less than 10.9 cm. which is one hundred thousandth of the wavelength of visible light, or about one tenth the diameter of the smallest atom! No practical microphone can do this.

#### The Brain—It's Smart

If a trombone, a bassoon, and a French horn all sound the same note simultaneously, a complex vibration pattern is set up in the air. This complex pattern sets the eardrum in motion, and as you know this motion is transmitted thru the ossicles, to the oval window, to the liquid filling the cochlea, and thence to the basilar membrane on which terminate the nerves of hearing. These nerves transmit this complex vibratory pattern of different frequencies and various harmonic intensities to the brain, which effortlessly analyses this pattern. From past experience the brain says to us a

*An Address Presented to the  
American Bandmasters Association  
in Convention at Ann Arbor, Mich.  
March, 1950*

trombone, a bassoon, and a horn are giving forth simultaneously. There is our selective frequency analyzer.

We are all familiar with sound direction finding. Sometime, as an experiment, stick your finger in one ear and try to localize the direction of a sound. You won't be able to do so.

#### Loudness, Frequency, Pitch

We are also aware of the subjective sensation of *Loudness*. Loudness is a function of sound pressure, a concept of physics, and subjective loudness depends on the frequency of the sound. Low, and very high frequencies of the same sound pressure do not sound as loud to us as middle range frequencies having the same sound pressure. Our hearing is less acute at the low and high ends of the scale. Many of you may be familiar with contours of equal loudness as derived by Fletcher and Munsen of Bell Labs.

*Pitch* is the subjective counterpart of that physical aspect of sound called frequency. It may have been observed by some of you that very loud sounds, say below 1000 cps, may sound lower in pitch than the same frequency sounded more softly. One's ears play tricks.

Certain sounds may *mask* other sounds, and yet be physically present but unheard by our ears. More tricks.

The shape of our heads distorts the sound field in which we are immersed so that our subjective ears don't actually hear what is really there physically.

Since our ears play tricks on us, it seems logical that we in turn can legitimately play tricks on our ears to create an illusion.

Under normal conditions you listen to a musical performance with two ears. This binaural sense enables you to focus your attention on the arrival of sound from any direction to the partial exclusion of all other sounds. Likewise you can easily separate nearby sounds from those farther away due to differences in loudness. You have, therefore, two means of accentuating two parts of sound: *direction and distance*.

If, however, you listen to a sound transmitted over a monaural, or one-eared, system—such as the conventional radio employs—your binaural ability of determining direction is lost, but your ability to determine distance is in no way impaired, and may even be enhanced. If you are listening to someone speaking to you in a noisy, crowded room and suddenly plug up one ear, as suggested before, you become monaural. Close your eyes also (we all do some lip reading) and continue to concentrate on listening to your friend speak. For the sake of this experiment let's hope he will continue

***Edifyingly technical though this subject matter seems to be, the author illumines his text with ingenious devices of logic, fascinating to the most non-technical reader. Every school musician will enjoy both listening and broadcasting experiences more after reading this story.***

to do so and doesn't stop suddenly as a result of your queer antics. You will find that the apparent loudness of the background noise has suddenly increased, the room seems more reverberantly live, and your friend's voice has lost its definition and shrunk into the general background of noise. Yet nothing has changed except your ability to focus your listening attention.

This is the situation which exists when we listen to a conventional monaural sound transmission system. You can't tell direction, and it seems more live, but you can tell distance from instrument to microphone.

#### Three Times Better

Parentetically demonstrations of acoustic perspective have been given from time to time using more than one, usually three, independent transmission systems operating simultaneously, which tend to restore this loss of direction finding. One of the first of these took place in the early thirties in transmitting a performance of the Philadelphia Orchestra in Philadelphia to Constitution Hall in Washington. The pickup was made with three microphones spaced one in the center and one to each side of the stage. Three separate lines were used to feed three loudspeakers occupying the same relative positions. The performance was reproduced with life-like acoustic perspective in Washington. Some day this costly multiple channel system may become economically practical. But until it is, we must endeavor to do the best job of illusion we can over a single system.

To sum up—and this is important—when you listen to a conventional system:

1. You have lost all ability to accentuate by localization certain parts of the sound, such as solo instrument or singer.

2. You do, however, still retain the ability of accentuating sounds by distinguishing between near sounds and those farther away.

3. The apparent amount of liveness, or reverberation, has been increased.

On these three factors, then, is based a new concept of microphone placement to achieve a feeling of PRESENCE. Upon reflection I believe you will agree that those who say we sit in one place in the auditorium, and therefore we must use only one microphone are overlooking the fact that a single microphone is not capable of localizing the direction from whence the sound comes. An attempt to correct this has been made by designing the directional microphone. This cuts down extraneous sound and can be used to advantage in certain instances, as we shall see, but it still cannot concentrate on one performer of a group, without losing the others almost entirely.

#### Accenting

Then there is another group who say that we should place a microphone next to each group of instruments in a symphony so that we can mix the electrical output from this battery of mikes to balance the total. These people seem to be overlooking the fact that one person can't put his ears all over the place at once, and that one's sense of accentuating by relative distance from the mike is thereby destroyed.

Well, now what do we do to recover from an obvious dilemma?

This desired pickup technique which is to create this Illusion of Presence must therefore provide the sound transmission engineer (first) with a means of accenting certain sounds to compensate for the loss of the binaural sense, and (second) with a means of making full use of the distinction between nearby and distant sounds, and (last) with the means of reducing the apparent increase in liveness. This last point is necessary, as the sense of realism, experienced by the listener, is as much dependent on studio acoustics and microphone placement as it is on his listening room conditions.



The rationalization of this modern technique is in a large measure due to the experiences of J. P. Maxfield, of Bell Telephone Laboratories, and Ralph Schlegel of WOR—Mutual, New York, both working independently.

Briefly the technique consists of using one general pickup microphone plus one or more accent microphones placed judiciously. This, in reality, answers both groups of critics mentioned above at one and the same time. Both the "one mike" group, and the "multiple mike" group have contributed a share to this modern technique. We will develop this theme more fully.

#### Consider Microphones

But first, let us examine the available types of microphones; and discuss their characteristics, and their limitations. A microphone is a device which translates acoustic energy into electric energy. Usually there is a membrane of some sort which responds either to the changes in pressure at a given point, or to the displacement, or particle velocity, of the air as set in motion by a sound wave. The first is referred to as a pressure microphone, and the second, as a velocity mike. The motion of this membrane is converted into an alternating electric current, usually rather feeble. To fulfill the situation we are discussing, the Illusion of Presence, it is desirable that this electrical output be a faithful undistorted image of the sound pressure or particle velocity acting on it. Practical microphones fall short of this proportionality of acoustic input to electric output in several ways.

Self noise may be present when no acoustic signal is present.

The diaphragm may not move as readily in one direction as it does in the other. This is known as *non-linear distortion*, and this can generate harmonics not present in the original tone; or if two or more tones are sounded simultaneously, sum and difference frequencies (which are akin to "beats") will be generated. *Frequency distortion*—the lack of ability to respond equally well to all frequencies—may suppress or accentuate some frequencies. *Phase distortion*, which delays the response of a mike to different frequencies by different amounts, may be present. The microphone's ability to pick up faint sounds and translate them into usable amounts of electrical energy, known as *sensitivity*, may change as a result of temperature changes, humidity changes, age or misadventure. The selection of a microphone for a specific purpose would appear to be not a trivial matter. Generally speaking, the greater the cost of the mike the closer to our ideal mike we will get, and the

more likely we are to achieve our illusion. For instance, a typical \$5 home recorder mike would make a broadcaster or Hollywood recording engineer shudder. Similarly, a \$150 to \$250 broadcast mike would make the laboratory research physicist throw up

## Glossary

*Acoustic perspective transmission* — a re-creation of the apparent physical position of the performers on the stage by means of two or more separate sound transmission systems wherein the separate loudspeakers occupy the same relative positions on the stage as the microphones associated with them.

*Acoustic transducer*—device for changing acoustic energy (sound) to electrical energy (electric current) or vice versa, therefore, a microphone, or loudspeaker.

*Audible spectrum* — sounds whose frequencies lie between the limits of 40 and 15,000 cycles per second.

*Binaural*—having two ears, and thereby the ability to (a) locate the direction of sound sources, and (b) to focus attention and particularly exclude unwanted sound.

*Dead room*—(acoustically) a room with sound absorbing surfaces and a short reverberation time — like singing in a closet full of clothes.

*Distortion* — harmonics generated by the sound transmission system which are not in the original sound, but reproduced at the output end of the sound transmission system.

*Frequency analyzer* — device for separating complex sounds into their individual harmonics (or dissonant) components, and measuring the relative strength between them.

*Gain*—amplification.

*Impedance* — electrical resistance to changes in direction of flow of current in an alternating current (A.C.); in short, resistance.

*Live room*—(acoustically) a room with hard sound reflecting surfaces and a long reverberation time — like singing in a shower.

*Loudness*—human sensation associated with sound intensity (intensity of sound is a term used in physics).

*Monaural*—having but one ear.

*Pitch* — human sensation associated with frequency of sound.

*Pressure microphone*—one whose diaphragm is sensitive to variations in pressure of a sound wave.

*Reverberation* — the persistence of sound in a room due to multiple echoes overlapping and blending into a confusion of sound.

*Reverberation time*—the length of time necessary for the reverberant sound to decay by 60 db. (60 db difference in sound level is like the difference between a full orchestra chord fff and no sound except incidental audience noises.)

*Sound pressure*—alternate compressions and rarefactions of the elastic medium (the air) caused by a sound generator—like the air in a bicycle pump when pushing or pulling on the handle.

*Sound transmission system*—any group of elementary components used to convey sound from one point to another, such as a P. A. system composed of microphone, amplifier, and speaker.

*Velocity microphone*—one whose diaphragm is sensitive to displacement (forward and backward movement) of air particles in a sound wave.

his hands in disgust. He needs a \$750 job for his precision measurements. Incidentally this \$750 mike does a pretty good job of recording—except that it is rather noisy during soft passages. We are still looking for the perfect transducer. But let's see what mikes we do have and use them as well as we can.

Pressure actuated microphones may be more easily recognized if we call them by other names, such as crystal, dynamic, or condenser microphones. These devices usually respond equally well to incident sounds from any direction. They are non-directional, and their response might be represented by a polar coordinate graph in the form of a circle. Examples of these types are the W. E. dynamic Type 633, or "Saltshaker," so named because of its resemblance to that utilitarian article; the Electro-Voice dynamic Type 655—a new one; the new Stevens condenser mike at \$250; or the W. E. Type 640-AA condenser mike at \$750—each! We will dismiss crystal microphones in general for our particular use with one word: unsatisfactory. The velocity microphone is sometimes referred to as a ribbon mike. It responds best to incident sounds from the front or back. It does not respond very well to sounds from either side. It is bi-directional and a graphical representation of its response is in the form of a figure 8. Examples of this type are the RCA-44BX, and Electri-Voice Velocity.

Then there is a hybrid type of mike known as the Cardioid, so called because its response pattern—in polar coordinates—resembles the shape of a heart. It is something like the figure 8 with one loop thrown away. And this is in reality the manner used to develop the response pattern of the W. E. Type 639B, familiar to all. In this device both a dynamic element and a ribbon element are used. They are connected electrically. Sounds arriving from in front set the elements moving in unison. Those arriving from in back set the elements moving in opposite directions, thus concealing the output of each other. Result: uni-directional response. Other manufacturers use the enclosure of the microphone itself to eliminate the back wave. Some are moderately successful.

We have available, then, for our use three response patterns: non-directional; bi-directional, and uni-directional. This new microphone technique makes use of all three depending on the conditions existing in the performance room. And believe me, with some of these adverse conditions, we're going to need all of them!

(To Be Continued)



# Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

## It's Christmas!

### in the Choral

### Rehearsal Room

In many schools and communities Christmas time is the high point in choral music. While there are some instrumental selections which have become associated with this festival time, most of these are arrangements of carols and are definitely choral material. Since the Angel Chorus sang "Glory to God in the Highest" . . . choirs have been singing similar carols for nearly 2000 years.

Here in America this special Christmas emphasis has ceased to be associated with only churches. Both children and adults now present special Christmas programs in service clubs, Scout meetings, fraternal groups, even in stores and other places of business.

To those vocal students and teachers who are responsible for these programs, Christmas sometimes becomes a "mad scramble" in order to "throw together a program" which will be a little different from that of the previous year; one which will not at the same time take too much extra time away from other school activities. While in some places the program may become a very elaborate affair with gorgeous costumes and elaborate settings, in others it will be a very simple performance. Both may be in good taste.

In order to be of some help in the actual presenting of these programs, we are devoting this section of *THE SCHOOL MUSICIAN* to a few facts about some simple Christmas programs which have been presented and which may aid our readers in their programs.

Listed below are five somewhat different types of programs which can easily be adapted to fit the time and place of almost any occasion. Modifications should be made as needed.

#### Carols of Other Lands

In this program a choral group or several groups may be used. A narrator should guide the audience through an imaginary trip around the world

with stops at different countries. At each stop a short description is given of the Christmas Customs there and a carol should be sung . . . one which originated in this country. In some communities, boys and girls will be able to sing songs which their parents or grandparents have learned in other lands. If stage space is available, there may be dances of these countries as well. Carols may be sung in costume. This may be done with only one or two students representing each country . . . or with a chorus of several voices. Where carols which are commonly known are used, the audience may be invited to join in.

#### The Christmas Story in Carols

This is quite a common type of program. A narrator reads the Christmas story from the Scriptures and pauses are made at several points during which carols are sung. These may be by solo groups or the entire audience. If a chorus is available, Christmas anthems may be used to augment the program. By the use of candles, one may be lighted after each carol is sung, this may be built into a very effective candle-light service.

#### The Cantata

There are many fine American cantatas available for use by amateur groups. Some are arranged for two-parts, others with three-parts, and of course there are many four-part works. While this program more closely approaches the church atmosphere than does some of the others, it is not uncommon to find that cantatas are used for radio programs, and even have been given in stores where the true Christmas spirit is desired.

#### The Carol Assembly

This is one of the finest types of programs we have seen; especially

recommended for schools. Each class works on some particular carol for several weeks prior to the program. One carol is assigned to each home room. Student leaders may be used to aid the teacher in preparing the music. Parents and friends are invited to attend the program. One or two individuals are selected as ushers. These should be attired in choir robes . . . perhaps carry candles. Starting with the younger groups, each home room proceeds to the auditorium singing their carol on the way. The singing starts in the home room and continues until the students have taken their places in the auditorium. There is an intense stillness as everyone listens to the singing of the others. When all are assembled one or two carols may be sung and perhaps the Christmas story told. Having seen this used several years in elementary schools, we know that here is a program which is extremely simple and yet one which is most inspiring.

#### Pageant

In this program children act out the Christmas story. The choirs or the audience sing carols, hum them, or otherwise contribute to the background of the program. A "simple manger scene" adds to the effectiveness of this. In several communities this has become a municipal project. The manger is set up on one of the large lawns . . . everyone joins in the singing of the carols as the story is acted out. Usually the characters do not speak . . . instead a narrator is used.

Christmas is the vocalists "big moment." Let us plan now to make the 1950 Christmas . . . the half-way point in this century . . . the finest programs that we have presented.

# Singing in Church

A few years ago a director of one of our leading high school choral groups took great pleasure in announcing that about 70% of his choir members were singing regularly in their own church choirs. When he made a similar check up this September he found that this number had decreased and that only 30% were now singing in church. Here was the "\$64 question" Why?

In order to discover reasons for the decline a survey was made and the choir members were asked to list their reasons for not singing. The answers in order of their prevalence were: 1—I do not like the church choir leadership, 2—I do not care for the selections being sung in church (in most cases the children considered it of lower standard than that used in high schools), 3—The attitude of the older singers in the church indicated to us that we were not wanted; and 4—The time of rehearsals interferes with our other plans.

This is a problem that is found to some degree in almost every community. It is one which the school should not attempt to solve by itself

for it is a church responsibility more than a school one. The pastors, church choir directors, and the school music teachers should work out this program together. In the first place each high school and college vocalist should be singing in his own church choir. Seldom does one find a good vocal reader who has not learned a part of this from singing regularly in church. Here he performs one or two anthems each week . . . in public. He has to do his best all of the time. He learns to lead out. Given a good organ accompaniment he receives encouragement to sing. Every interested person should encourage the young singer to participate in his church music program. It is good for him and it is good for the church.

Young singers should learn that the fact that the church choir director differs in his conducting methods from those of the school director is no reason for refusing to sing. There are many differences among school directors too. No one has a monopoly on the "perfect method of conducting." If you will get to know the church choir director you will probably find that he is a pleasant fellow after all. Plan to sing in your church choir for a few months and then decide. Do not make a decision after only one week. Learn the routine of the service and enter into the worship program wholeheartedly.

The selection of music is something which bothers many singers. If you do not enjoy the type being used it might be in order to suggest that you would like to sing some Bach or Grieg . . . just for a change . . . and the music of the "old masters" will "sell itself" if it is sung sincerely. Your argument should be that the works of these men have inspired singers and listeners for years and it will inspire groups today as well. Be open minded at least to the point where you will admit that the church choir director has the right to select the songs that he likes. Perhaps he in turn will be open minded and use some that you like.

Young people will always have to accept the criticism of the older generation. A young, very talented musician of seventeen has just accepted

a fine choir position in one of our college towns. Although he has conducted some fine choirs during the past three years the older singers do not care to have some "kid conduct" them. But . . . he will make the grade. In your own case . . . stick to your guns. Remember . . . it is your church as well as the older one's. While the older group are in a position to support it financially more than you, you give of your talents and time has a way of working these things out. Some day you will be in their position and then be sure that you are tolerant. Looking toward the future the older singers should welcome the high school and college age youth. Churches will always need young people.

The time for scheduling rehearsals is very important. Some students like to study at the time scheduled for the rehearsal. Perhaps this is necessary . . . but, from our observation of 25

(Please turn to page 30)

## Christmas Music in Review

O COME, O COME, EMMANUEL . . . Paul Christiansen . . . Augsburg . . . SATB . . . 12c. This adaptation from plainsong is simple . . . arranged to be sung with four part male voices and two part women's but may be used in SATB by singing additional parts. Simple . . . effective.

\*\*\*

AWAY IN A MANGER . . . Arr. Hinderlie-Dale . . . Augsburg . . . SSA . . . 12c. Lovely accompaniment. Very simple . . . grade 1. Could be used by elementary school groups. Alto part down to low G. Top soprano note is E-flat.

\*\*\*

CHRISTMAS HYMN . . . McKay . . . O. Ditson . . . SSATTB . . . 15c. Rather modal in approach. Some irregular phrase rhythms. Quite simple and effective. Grade 2.

\*\*\*

CHRISTMAS CAROL . . . Clerambault-Miles . . . Ditson . . . 16c. Based upon Organ prelude in D minor. SSAATTBB. Accompanied. About grade 4. Interesting treatment.

\*\*\*

ON CHRISTMAS DAY . . . Strickland . . . Ditson . . . SATB . . . 16c. About grade 3. Highly recommended . . . glee type of a song and easy reading.

## CHORAL ROBES



A large selection of fabrics and colors; excellent workmanship; reasonable prices. Write for catalog and samples.

DeMoulin Bros. & Co.  
1080 So. Fourth Street  
Greenville, Illinois

## Montell Vocal Technique

The Greatest Book on Singing of All Time now ready and on sale at book stores. Truly, "A burst of light in a sea of darkness." Send for free descriptive folder, mentioning The School Musician.

WHO IS WHO IN MUSIC, Inc.  
127 North Dearborn Street, Chicago 2, Illinois

ician

of our  
s con-  
g the  
ers do  
duct"  
grade.  
your  
church  
le the  
o sup-  
u, you  
has a  
out.  
posi-  
u are  
future  
ne the  
youth.  
g peo-

arsals  
ts like  
or the  
essary  
of 25

sic

EL ...  
g ...  
from  
ged to  
voices  
ay be  
ditional

. Arr.  
...  
iment.  
uld be  
roups.  
op so-

McKay  
... 15c.  
me ir-  
simple

leram-  
Based  
minor.  
bout

Strick-  
... 16c.  
mended  
y read-

# Baton Twirling

*for Posture . Beauty . Poise and Grace*





# HOW TWIRLING GOT ITS START

By  
Don Sartell

**Baton twirling and drum majoring, at first dominated by men, was invaded in the "twenties" by a few young ladies. MONKEY SEE—MONKEY DO. Today America boasts 175,000 comely majorettes who have literally "ran the boys wild" in taking over and advancing the art of twirling.**

The origin of modern-day twirling is somewhat vague. A "far cry" form of twirling has been traced back many decades to Siam, where a long spear or lance was manipulated, in place of a baton, during ceremonial dances. The spear or lance had several washer-like rings, made of hammered brass or silver, around the shaft near the ends or head. Not only would the shafts revolve, as a baton, when used, but they would also roll, causing the washer-like rings to jingle together, giving a clear metal ring which was to the rhythm of the tomtom-like drums and finger cymbals. The shafts were made to roll up and around the arms, shoulder and back of the performer. At the same time there was a rhythmic movement of the body and hands similar to the ball dancers of the present day.

Other traces of modern-day twirling were found in Arabia, where Arabs used guns with long barrels and short stocks for twirling purposes. Some became well adept to it. At a later date natives of the Samoan Islands would spin or twirl a cane knife which had a long ratan-bound handle with a long, keen blade. Some of their movements or tricks were very much like those used today. This "far cry" form of twirling was used for celebrations and many times displayed in unison groups.

The first sign of baton twirling in America was noted when the crinoline days were vogue. When musical aggregations would form to participate in community celebrations, a young man was usually seen marching alongside of the unit carrying an object which aroused much curiosity. It appeared to be a jug with the bottom being the shape of a small sphere, with a long stem protruding out of

the top. This was used to carry it by. It later became known that this strange curio was a vessel of wine taken with the group as a "pepper upper".

As time went on the carrier gradually began to move the urn in a manner which resembled modern day beating time. Because of the grace and rhythm displayed by some of the carriers, they were moved to the front of the unit to add color and showmanship. Because of the liquid moving around inside the vessel when manipulated, the object was soon disbanded for a crude-looking stick with a long shaft which resembled our present day signal baton.

As time went on a feeling of great jealousy was aroused between the majordomos of the various units. In an effort to appear better than the other fellow, they began developing more graceful motions of swing when beating time, with an occasional twist or turning of the stick. In

originating new spins and turns, the long, heavy, signal-type baton evolved into a stick about the size of the modern day twirling baton—large size. With a baton of this size majors soon learned that they could spin and twirl the baton around much faster.

In the early 1900's a few baton twirlers then existing were known as "juggling drum majors" and baton twirling as "baton spinning". All guarded their tricks and movements zealously. They would teach no one, as they considered it a profession by which they made their living. Crediting any one man as being the first or original baton twirler in the United States would seem incomprehensible, as several entered the field about the same time. Major Boothe of Chicago is probably the most well known veteran of the twirling arts.

Until this time baton twirling had been practiced exclusively by men. Then the majorette made her debut. In the second quarter of the 1900's several women were called upon to head various musical units, because of their graceful movements and neat appearance. "MONKEY SEE—MONKEY DO". Within a short time dozens of young women became interested in marching in front of a band. At first they did not do much twirling, but soon learned, as did the men, that to gain popularity

## UNIFORMS UNIQUE



Probably the most colorful and costly uniforms worn by twirlers anywhere are those used by the twirlers of the world famous St. Paul, Minn., "Indians" drum and bugle corps. Shown are Drum Major Ted Mosio surrounded by his precision team of majorettes. The Indians are present National Champion 40 and 8'ers.

## A NATIONAL CHAMP IN HER OWN RIGHT

Picture on Page 15

**A beautiful California majorette with only one hand touches the hearts of all as she proves that a handicap will not hold back a true champ.**

The majorette who perhaps attracts the most attention in the California area is comely, 15 year old, Gloria Griffiths, Glendale, Calif., for Gloria was born with but one hand.

Gloria, who is presently a junior in the Glendale High School, is recognized as one of California's foremost twirlers. She is a constant winner at contests in the Calif. area and last winter won for herself the title of NATIONAL CHAMPION IN OWN RIGHT at the big National contest held in St. Paul, Minn.



# "Twirlpool"

## NEWS AND VIEWS FROM ACROSS THE NATION

**IN OHIO**—Maurice R. Reichard, music director for the University of Dayton, has announced that a scholarship has been provided for his new drum major. Bob Dawson, U of D's former drum major, had been awarded a drum major scholarship also.

**IN ARIZONA**—The Arizona State College at Tempe has two scholarships open for drum majors. Boys, who have a full knowledge of handling a band and are advanced twirlers, are wanted. Both scholarships are worth \$500 per year—\$300 for tuition and \$200 cash. Anyone interested is urged to write Duke Miller, Arizona State counselor for the National Baton Twirling Association, 2526 No. 32nd St., Phoenix.

**IN MICHIGAN**—The Marching band of Alma College will sponsor the OFFICIAL Michigan STATE baton twirling contest shortly. The winners of this contest will represent the state of Michigan at the NATIONAL contest next January. Michigan twirlers, who wish to compete, may write: Band director, Alma College, Alma, Mich.

**IN CALIFORNIA**—Ted Otis, NBTA state counselor, wishes to hire the services of a top notch twirling instructor. Anyone interested should write box 3513, Long Beach. Ted is of that sunshine state's foremost professional twirlers and instructors.

**IN FLORIDA**—The city of Miami now boasts 3,000 baton twirlers. The Miami club is under the direction of Bill Allen, former National high school champion. In Warrington—Rosemary Rowlands, Miss Majorette of America in 1947, is presently opening a score of twirling schools.

**IN KANSAS**—The Skinner school of Wichita claims one of the most twirling corps in the state. Margie Hotchkiss, former American Legion state champion, is the group's instructor.

and appear better than the others they must develop new and original tricks.

A lighter and shorter stick or baton was gradually designed for their use. In the early 1930's hundreds of girls throughout the United States had received the crave to become a majorette. As the year 1940 approached, thousands upon thousands of majorettes became evident. Men began bowing out to the more graceful and comely ladies.

In 1950 it is estimated that there are 150,000 baton twirlers in America. Many high schools and universities have adapted baton twirling for use in their musical or physical education programs. Twirling has become a mathematical art of many intricacies that requires the highest of skill and physical endurance. Poise, gracefulness, ambidexterity, quick thinking—and most important of all, self confidence—became evident in the lives of those who had mastered baton twirling.

Recently a high city official of Milwaukee, related that: "American young ladies are in urgent need of a sport that requires more mass participation." He went on to say: "This is a necessity if we are to raise the moral standards of our growing girls." Baton twirling, with all of its color, could become that sport with the proper guidance. It's food for thought at any rate.

**IN MISSISSIPPI**—Roy M. Martin, musical director of the Greenwood schools, has announced that the 3rd annual MISSISSIPPI STATE CHAMPIONSHIP MAJORETTE contest will again be a feature of the gigantic DELTA band FESTIVAL in December. The winners of this contest will represent the state of MISSISSIPPI at the National contest in St. Paul this January. The Delta band festival draws nearly 30 high school bands each year.

**IN MISSOURI**—Homer Lee, Monette High School band director, has announced that the OFFICIAL STATE CHAMPIONSHIP MAJORETTE contest, for the state of Missouri, will be held in Monette on October 14th, 1950. Twirlers representing the various high schools throughout the state are expected to attend.

**IN SOUTH DAKOTA**—The Northern State Teachers college at Aberdeen has offered Chicago's Patricia Ryan, champion majorette, a scholarship. Miss Ryan has indicated her acceptance and is planning to attend.

**IN TEXAS**—The Hardin Simmons University band of Abilene will once again be fronted by one of the nation's top majorettes. She is Norma Kniffen, former Chicago champion. In Huntsville—the Texas State Teachers college held a large twirling camp in August. Nearly 300 ma-

jorettes, representing High Schools throughout the entire state, were in attendance.

**IN OKLAHOMA**—Charles Scott, NBTA state counselor, personally supervised the various twirling camps held in that Sunflower state last summer. He taught at the Music Camp of the Ozarks; the Southwestern Band camp held at Cache; and the school music camps held at Norman, Cushing and Altus.

**IN ILLINOIS**—High School band leader Arthur Blocher, Bureau, relates that twirlers should be treated on an equal with musicians and given proper training along with a good place to practice in.

**IN WISCONSIN**—A high city official in Milwaukee recently stated: "America's young ladies are in urgent need of a sport that requires more mass participation." He went on to say: "This is a must if we are to raise the moral standards in the United States." Couldn't baton twirling be that sport—it's food for thought.

## Who

Is America's Most  
Beautiful Majorette?  
Send Your Entry Today  
for the  
1951 Award

# BE A CHAMPION!

Twirl **SELMER BATONS!**  
CLARK

ALL 9 CHAMPIONS  
in the 21st annual CHICAGOLAND MUSIC  
FESTIVAL Won with Selmer-Clarks

... And that's not all!—Six of the 8 second-place winners in this big, important contest used Selmer-Clarks! In fact, TWO OUT OF THREE OF ALL 211 contestants are Selmer-Clark users. Would you want any better proof of our claim, "More Selmer-Clark Batons are twirled by champions than any other make!" Try a Selmer-Clark today!



These features make Selmer-Clarks PREFERRED BY CHAMPIONS:

- **TWIRL-A-MAGIC BALANCE** for winning speed and trick effects
- **EXTRA FLASH** — with triple-plated chrome, smooth or spiral machine-hammered shafts
- **MOST COMPLETE RANGE** of scientifically graduated sizes, lengths and weights, for all ages.

HERE ARE THE WINNERS, who twirled Selmer-Clarks to victory in all 8 divisions of the festival:

Marian Flynn  
Paw Paw, Mich.

Richard Puckett  
Miami, Fla.

Dal Zierk  
Dundee, Ill.

Floyd Zarbeck  
Wheaton, Ill.

Martha Jo Hampton  
Plymouth, Ind.

Hilda Gay Mayberry  
Louisville, Ky.

Dickie Warner  
Racine, Wis.

Senie Rogers  
Watervliet, Mich.

Cyl Johnson  
Coloma, Mich.



FREE BOOKLET ON BATON TWIRLING! Send post card to SELMER, Dept. H-101, Elkhart, Ind.

## CONFIDENCE Will Make You A Champ

All champion baton twirlers and drum majors have one thing in common. That one thing is CONFIDENCE. Each of them, whether appearing in a street parade or on the field of competition, is absolutely sure within himself that he, personally, is the best exponent of the art in his section of the country.

In competitive twirling, a lack of confidence results in a feeling of inferiority on the part of the twirler, and even though his mechanical twirls are more colorful or more adept than those of some other competitor, his lack of assurance will cause him to lose out in the final judging.

At street parades, or, in fact, at any time when a drum major assumes control of a marching band, a lack of confidence on the part of the drum major will communicate itself to the other members of the band and will result in slipshod drilling and careless musical delivery.

It is well to remember that no other single member of any marching unit influences the spirit and morale of that organization to the same degree as does the drum major.

The feeling of confidence is something which, if lacking, can be acquired in a relatively short time if one is willing to make an honest effort to acquire it. There are no doubt many factors which contribute to the attitude of assurance possessed by most top flight drum majors, but in my opinion, there are four fundamentals which will assist any student of the baton to achieve that complete confidence in himself so essential if he wishes to be more than merely a mediocre drum major:

- (1) A thorough knowledge of at least 15 of the basic twirls and passes necessary in baton twirling.
- (2) A good working knowledge of the various regular army drill move-

Listed are four steps that will help you to gain that ever so important **CONFIDENCE** that, in a good performance, is so apparent, even to the most casual bystander.

ments, both those of the individual soldier and those of the larger units, such as a squad, platoon, etc.

- (3) A good knowledge of the various marches and other tunes played by his own particular musical group.
- (4) At least a fair understanding of the mechanics and playing of any one band instrument. Inasmuch that many of the drum major's cues are either given to or taken from the percussion instruments, it is recommended that every drum major have at least a superficial knowledge of the drum section.

### QUESTIONS and ANSWERS

(Address all questions for this column to Don Sartell, The School Musician, 28 E. Jackson Blvd., Chicago Ill.)

**Question:** Is there any way a twirler can stop his hands from sweating?

**Answer:** For many years perspiration has been one of the major problems confronting baton twirlers. Mr. Fred Luser, a famous Milwaukee, Wis. watchmaker, recently found the solution, however. He has some special soap, made in Europe, that when used to wash hands will stop them from sweating. Such soap is used by watchmakers before working on tiny parts, according to Mr. Luser, 2910 W. State, Milwaukee, Wis.

**Question:** How can a twirler correctly decide on what size baton to use?

**Answer:** Although there is no written rule the most generally accepted way to measure a baton is as follows: Measure the distance from the pit of your arm to the first or second joint in your second finger. A variation of  $\frac{1}{2}$  to 1 inch is permissible.

**Question:** Should a twirler use a rubber or metal ball baton?

**Answer:** For twirling, metal ball batons are completely out of style. Rubber ball batons are much better as they are safer, will not make as much noise when dropped, usually lighter and can be used for trick bounces. Metal ball batons usually look better for signal work, however.

**Question:** When around many twirlers is there an easy way to mark the different batons so they won't get mixed?

**Answer:** Each twirler can print name and address on a piece of adhesive tape and stick to shaft of baton. Some twirlers merely write their name and address on ball with fingernail polish.

### SAMMY KAYE TAKES A TWIRLING LESSON



During a recent personal appearance in Omaha, Nebr., Sammy Kaye, noted dance band director, was so impressed with a majorette that appeared on his amateur show that he asked her to come back stage after the show and explain the tricks of the twirling trade. Don't be surprised if you see Sammy twirling the shiny stick in front of his group in the near future. Incidentally, the majorette was part Betty Lee Hogarth, Omaha's top twirling ace.

## BOYS

Pick Your Candidate  
for the SM Beauty  
Contest. Send Pictures  
to the Beauty Contest  
editor NOW.

**Thru Contests, Canada is  
Producing Better Bands**

Two great band festivals in Waterloo, Ontario, Canada, this summer attracted 60 school bands, some of them from the United States, and gave an inspiring demonstration to more than 20,000 spectators as 49 of these bands participated in a great parade show.

Chief adjudicator was Dr. Charles O'Neill of Toronto, who made special mention of the great improvement found in reed and brass bands. He attributed this improvement directly to the contests. Scattering pearls of wisdom, he said:

"If you're not nervous (when you play) you're too phlegmatic to be a good musician."

"Aim for mellowness," he said, stressing that "tone is the foundation." In this connection he remarked that there is nothing finer for bands than Bach chorales.

Tempos, he observed, are a dangerous part of music. A band playing presto when the bandsmen are not equal to the tempo would lose more marks than if the tempo was taken slower.

"Keep the tempo to suit your band, don't play beyond your tempo," he said.

"Don't be afraid of your own opinions," (in musical expression) he advised.

**But Heck! Florida Bands  
Give Stad' Shows All Year**

The Florida Music Clinic, usually held in Tampa in November, has been moved back this year to January 5, 6, and 7, being Friday, Saturday and Sunday. This change is made to avoid conflicts with the football schedules which keep school bands and their directors so busy during the opening months.

The Clinic will again encompass the full music program this year, including band, orchestra, and chorus. The band people hope to have Bruce Jones on the job as their stellar guest attraction.

**Smith the Cornetist and  
Director Takes Univ. Job**

Leonard B. Smith has been named University of Detroit band director by the Very Rev. Celestin J. Steiner, S.J., president.

Smith will lead the UD marching band at the football games this fall, as well as the concert band which plays in Detroit and on tour.

Smith has just completed a summer season as director of the Detroit Belle Isle concerts, a position he has held since 1946. Known as America's premier cornet soloist, for the past five years Smith has conducted his own band, and the Moslem Temple AAONMS band.

From 1946 to 1948 Smith was chief arranger for the Civic Light Opera Association. He has played first trumpet with the Georges Barrere Little Symphony, the Goldman Band, New York, the Detroit Symphony orchestra and the Ford Sunday Evening hour orchestra.

Smith has appeared with the Cities Service Orchestra, the San Carlo Opera Company, LaScala Opera Company and the Ballet Russe de Monte Carlo as first trumpet.

He is a member of ASCAP, Kappa Kappa Psi, honorary band fraternity, and has lectured at the University of Michigan.

After three and one half years in the navy during World War II, Smith organized his own band which toured the country and has published albums of recorded music.

**The Winnah!**

Snare Drummer Joe Milton Pullis proved to four judges that he knew what it was all about when he walked away with four 1st Division ratings in spring contests this year.

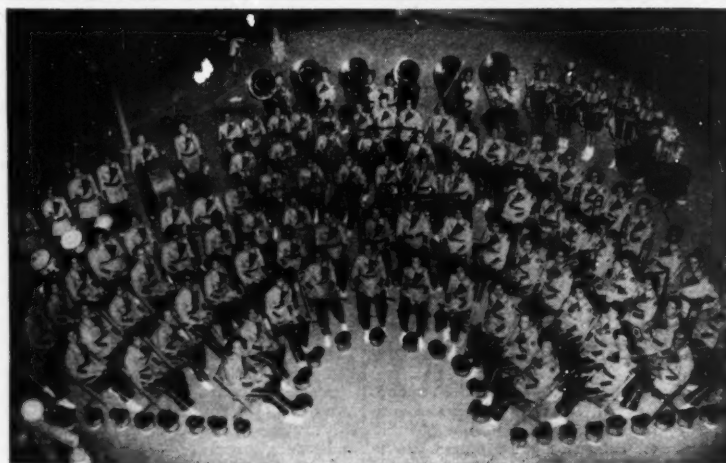
His ratings were won at the Bi-State Music Festival at Fort Smith, Arkansas, District Festival at Fayetteville, Arkansas, State Festival at Hot Springs, Arkansas, and the Tri-State Festival at Enid, Oklahoma. He played the "Downfall of Paris" to the amazement of all his judges.

Joe, a ten-year-old honor student in the fifth grade, finds enjoyment in playing with The College of the Ozarks' Band, where his father is director, and Joe's instructor.

**Loar Picks Up the Baton  
for Charleston's Top Job**

After four years at Hinton, West Virginia, Edgar Loar has moved up to what is probably the number 1 job of its kind in the state, Director of the Instrumental Music Department, Stonewall Jackson High School in Charleston. The band, now under Mr. Loar's direction is a man's band, although girls play with the concert band. Twelve majorettes are used with the eighty-five piece boys' band on the football field. The first college game to be played in Charleston this year was with Kent State.

Julian Spencer was formerly the director here, and served the department for nine good years.

**Texas Band to Chicago Clinic**

When the Fourth Annual Mid-West National Band Clinic goes back to the Sherman Hotel for its big meeting on December 14, 15, 16, it will have as one of its principal attractions the Brownsville, Texas, High School Band, directed by Mr. James R. Murphy. This is represented to be a National Championship band that is truly terrific. In addition to their Clinic work, they will play a two-hour concert on the morning of the 16th, closing day of the convention.



# Interlochen's 20-Year Ol'Timers Get Rolling

One cool summer evening in July, 1949, Dr. Joseph E. Maddy, President of the National Music Camp and Mr. Forrest L. McAllister, Director of Research and Community Service of the American Music Conference, sat on a bench overlooking the lake. They were reminiscing about the wonderful times that were had at Interlochen twenty years before. They were discussing what had happened to some of the campers,—about how some had gone on to make names for themselves in the field of music education; others in different industries. Wouldn't it be wonderful if once a year during the camp season the members who had attended camp twenty years before, or more, might return to live again their wonderful memories of Interlochen. These two men pledged themselves to attempt to form a "Twenty-Year Club."

Much happened during the fall and winter of 1949. Mr. Winchester Richard, Director of the famous Hartland Michigan Music Project was appointed acting secretary; Mr. McAllister was appointed acting chairman. Then came the task of locating some 300 campers of 1929. Bul-



Reading from left to right: Winifred Risendorph, Member-at-Large, Grand Rapids, Michigan; Dr. Joseph E. Maddy, President of National Music Camp; Forrest L. McAllister, President; Dr. Orien Dalley, Member-at-Large, Ann Arbor, Michigan; Harry Brown, Vice President, Perrysville, Ohio; Winchester Richard, Secretary-Treasurer, Hartland, Michigan.



Twenty-year members and their families attending the First Annual Pilgrimage to Interlochen, August 5 and 6, 1950.

letins were sent out, letters were written and the first annual Pilgrimage to Interlochen was set. On August 5th and 6th, 1950 some twenty former campers of twenty-years before arrived at Interlochen with their families and friends. Many were the stories that were exchanged on not only what had happened during the twenty-year interim but of incidents that had happened at camp, revelations that surprised and even tickled Dr. Maddy.

At midnight on August 5th the "Twenty-Year Club" was born. Officers were elected, committees were appointed and a draft of a constitution was written. This group of people have pledged themselves to carry the spirit of Interlochen to everyone. Each year more former campers will become eligible as they have arrived at the twenty-year mark. However, three classifications for membership in the club have been developed: Active Members, former campers and faculty who were present at Interlochen twenty or more years ago; Associate Members, former campers and faculty of at least college age who spent one season at Interlochen; Patron Members, those interested in Interlochen.

Further information concerning the "Twenty-Year Club" may be received by writing Mr. Forrest L. McAllister, President, at the American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois, or Winchester Richard, Secretary-Treasurer, Hartland Music Project, Hartland, Michigan. Mr. Gordon Allen, Chairman of the Program Committee, has promised a wonderful three-days for the second annual Pilgrimage which will be held on August 3, 4 and 5 in 1951. He is already planning to have 1931 Oldsmobiles on hand to transport the former

## Freeland Plugs Sight and Sound, Powerful Impressors

Your columnist, Robert F. Freeland, who writes so helpfully on audio and visual aids has moved up to a position which will enlarge his usefulness. He is now located at Dearborn, Michigan.

As librarian of The Edison Institute, Greenfield Village, Mr. Freeland is in close contact with all materials in the field of music. Great strides are being made in audio-visual direction and the library is the center for all of these aids.

members upon their arrival to camp.

A monthly column in this magazine, will be written by Winchester Richard. Read this column so you may be kept informed on the progress of this newly organized and great club.

## What do School Twirlers do in Summer? Look

More than 600 youngsters ranging from toddlers, 3½ to 22 years old, participated in the 3rd annual National Baton Twirling Tournament at Riverview Park, Sept. 9, 1950.

The tournament, originated by Bobbie Mae Dutton, 17, of 5008 N. Mozart St., Chicago, champion baton twirler and the first Queen Majorette of Riverview Park's Mardi Gras Festival, lasted 7 hours.

Contestants from 10 states competed for prizes in seven individual and group divisions. Dick Morsches of Indiana won the title of the first King of the Riverview Park Mardi Gras, and Jane Meese of Aurora, Ill., won the Queen title.

The first time at any Baton contest corps twirling was included, 15 corps twirled, the winning corps was the North Chicago Majoreens. The prize was a trophy, a medal for each of the 28, and \$25.00 in cash.

The winners of all divisions are as follows: Pee Wee 1st, Sandra Kain and Gyl Johnson; 2nd, Dal Zierk; 3rd, Diane Thomas . . . Novice 1st, Ann-Nita Eckstrom; 2nd, Martha Jo Hampton; 3rd, Marie Du Paul . . . Juvenile 1st, Judy Wieshaur; 2nd, Alice Shea; 3rd, Joan Lohr . . . Junior Girls 1st, Jane Meece; 2nd, Donna Zierk; 3rd, Joan Hillegonds.

Senior Girls 1st, Carolyn Lopata; 2nd, Mary Ann Meyers; 3rd, Nlome Zarbock . . . Junior Boys 1st, Dick Morsches; 2nd, Tom Zedaker; 3rd, Jimmy Davis . . . Senior Boys 1st, Fred Miller; 2nd, Eugene Shea; 3rd, Jim Van Duyn.

First place winners received \$25.00 plus medal; second place winners, \$15.00 plus medal; third place winners, \$10.00 plus medal; King and Queen received title, trophy, medal and \$25.00.



## I Hear Music —EVERYWHERE By Forrest L. McAllister

The University of Northwestern played host to some 400 executive secretaries of Chamber of Commerce and trade associations from all parts of the United States, the third week in August. Your writer was asked to develop a musical recreation program for this group of men. School musicians and educators will be happy to know that these men have a genuine interest in music as evidenced by their participation in music during their week-long conference.

The University of Nebraska together with the music dealers of Omaha and Lincoln have realized the importance of teaching piano through keyboard experience and group instruction. The University of Nebraska will hold a piano clinic for private, parochial and public school teachers some time this winter. The four-day clinic will be conducted by one of MENC's piano clinic committee men. More children than ever before will now have an opportunity to learn basic music through piano instruction. Keyboard experience is becoming a national by-word.

Mr. Lorrain Watters, Supervisor of Music at Des Moines, Iowa, is to be commended for having one of the most complete music education programs in the nation. Every child from kindergarten through high school receives a complete experience in music as a regular part of the school curriculum. Des Moines music program consists of everything that is listed in the MENC suggested "Outline of a Program For Music Education" and more. Drake University at Des Moines is considering piano clinic workshop in the near future.

The Chamber of Commerce at Holland, Michigan, is developing plans for a community-wide music festival to be presented on as elaborate a scale as their famous Tulip festival. Every man, woman and child in the community will have an opportunity to participate. Mr. Arthur Hills, Instrumental Music Instructor, is the consultant to the Chamber of Commerce.

A short visit to the Band Instrument Capitol of the World, Elkhart, Indiana, clearly indicated the close cooperation between the local industry and the school administration. The vocal and instrumental program under the direction of Mr. Frederick Muller is very outstanding. The city officials have cooperated with the instrumental music director in developing the football show band by having yard lines painted on one of the streets next to the school.

One of the most interesting musical projects ever to be undertaken in the United States is being developed by the superintendent of Ascension Parish (County), Louisiana. Through the efforts of all of the schools, the teachers and principals will take the leadership in developing a music program which will reach every home, school and community organization. During the month of January each city and town will declare a music day. In-service-training courses are being set up through Lloyd V. Funchess, the State Supervisor of Music, and with the cooperation of Louisiana State Univer-

## Dr. Helen Howe Opens School Doors for Chicago Symphony Concerts

Plans to present free concerts by the Chicago Symphony Orchestra in each of thirteen communities in Chicago and suburbs during the 1950-1951 school year

have been completed by Holman D. Pettibone, president of Chicago Title and Trust Company, under whose auspices the series will be given.



Plans to present concerts by the Chicago Symphony Orchestra in thirteen Chicago and suburban high schools this season are discussed by (left to right), Rafael Kubelik, the new conductor of the orchestra; Dr. Helen Howe, Director of Music of the Chicago Public Schools; and Holman D. Pettibone, President of the Chicago Title and Trust Company, which will sponsor the concerts. First of these programs will be heard at Senn High School on October 4.

sity so that every teacher, not just music teachers, will not only learn the importance of music in education but will develop techniques to integrate music into their subject matter. Reports of the progress of this project will appear in this column from time to time. Mr. Larry J. Babin, the Superintendent of Schools, is to be commended for his foresight in this project. This is another project in which the American Music Conference has become a partner. To quote Mr. Babin, "Our team consisting of the Parish Educational System, the State Department of Education, and the American Music Conference, will develop a sound and progressive program of music for everyone in Ascension Parish."

### "Thoughts While Shaving"

I wonder why more elementary school bands, such as the Joliet grade school band under the direction of Charles S. Peters, do not lead a childrens Mardi-Gras parade on Hallowe'en. It would keep lots of youngsters out of mischief. I wonder what school band and orchestra directors would think about bass clarinet parts being written to substitute for the bassoon and cello in class "C" or elementary school orchestras. Irving Talmadge, Director of Music at Proviso Township High School, Maywood, Illinois, dramatizes much of his music through art work. He does seem to have a greater understanding and appreciation of the music that his excellent groups perform. Perhaps, a book might be well published by Mr. Talmadge on his subject. Is the "E" flat clarinet really becoming extinct?

All of the concerts will be presented in public or parochial high school auditoriums, with the first one occurring on October 4, at Senn High school.

Each concert will also be broadcast and will be heard as part of the regular series of Chicago Symphony Orchestra broadcasts sponsored by the company.

Rafael Kubelik, the new permanent conductor of the Symphony, will direct twelve of the thirteen high school programs. The thirteenth will be under the baton of Eugene Ormandy, conductor of the Philadelphia Orchestra. Mr. Ormandy's concert will be given on January 3 from Immaculate High School.

Arrangement for the school series were made with Dr. Herold Hunt, superintendent, and Dr. Helen Howe, director of music, of the Chicago Public Schools, and with the superintendents and principals of the parochial and suburban schools.

Places and dates for the thirteen school programs are as follows: J. Sterling Morton High School, Cicero—October 11, Evanston High School—October 25, Roosevelt High School—November 1, Thornton High School, Harvey—November 15, Holy Trinity High School—November 29, Austin High School—December 6, Immaculate High School—January 3, Harrison High School—February 21, Hyde Park High School—March 7, Maine Township High School, Park Ridge—March 21, Fenger High School—April 4, Highland Park High School—April 18.

"The interest high school students, particularly those in music classes, have ex-

hibited in the broadcasts of the orchestra and the demand they have made for tickets to the regular broadcasts of the Symphony from the Eighth Street Theater have been among the chief factors motivating Title and Trust to bring the orchestra to the outlying communities," Mr. Pettibone said.

He pointed out that more than 30,000 public and parochial high school students from Cook County have attended the broadcasts during the past five seasons. Students from 133 schools in Cook County alone were in attendance last year, he said.

### **It Says So in the Book! And that's the Way it is!**

The Student Handbook published by J. H. Rennick, Music Director at Greenville, Mississippi, is one of the most ambitious undertakings of the kind we have ever seen. It is called the Student Handbook, and is of course, exclusively for the Greenville Instrumental Department.

The volume presents an operating plan under which the school has been working for the past five years, though never before were all the details presented in book form. Much of its content was gathered from ideas presented in this magazine in the past years.

"We find that it works very well with us," writes Director Rennick, "and the student government has proved to be splendid in every way. Our merit system will be improved, but the plan as a whole has helped us to win four straight divisions in marching, concert, and sight reading. Our high rating attracted the attention of the Lions International, who awarded us a trip to New York in 1949."

The Foreword by Superintendent R. J. Koonce is inspiring and something we are seeking permission to publish.

## **Cheaper Than Binding Your Own**

### **All New Fresh Copies**

### **Order Vol. 21 Now**

Each summer copies of the preceding school year's issues of *The School Musician*, September to June inclusive, are bound into fine books. These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Limited supply. Order your Volume 21 (Sept. '49-June '50) NOW.

## **The School Musician** 28 E. Jackson, Chicago 4

**Most of the Cuts  
(half-tones)  
used in the S. M.  
are available  
after Publication  
at \$2.00 each**

# **Eminent Ladies of the Podium**

## **No. 3, Mrs. Ann Klinkner, Chilton, Wisconsin**

A group of girls and boys well trained on their respective instruments is only one of Mrs. Ann Klinkner's many contributions to the musical life of Chilton, Wisconsin. In addition to teaching 70 students of piano, organ, strings, percussion, piano accordion, and woodwind, Mrs. Klinkner is organist and choir director at St. Mary's Church, and has charge of arranging radio programs for Radio Station WHBL, Sheboygan. A recent program was a Chilton amateur hour, sponsored by the Chilton Chamber of Commerce. Under her guidance, groups and individuals presented a one-hour program of fine numbers.

During her 25-year teaching career this accomplished lady has organized numerous musical groups so knows what directors are looking for in band and orchestra members. Her students are given that all-important good foundation in musical presentation. Recitals are a frequent occurrence at Mrs. Klinkner's Madison street home.

Her only system of teaching, she says, is "kindness, patience, and personal understanding." Each boy and girl is a friend as well as student, and she believes the youth of today are a fine group. Even bringing music into the life of the retarded child is not overlooked for this summer she taught just such a group.

Mrs. Klinkner is a graduate of Lawrence College at Appleton, Wisconsin, and has also studied with Hans Bruening and Reverend L. A. Dobbelssteen of St. Norbert's College. She and her husband have two children, Mary and Earl.



Our "eminent lady" even finds room in her busy life to compose music. A song she wrote, words and music, "*Dear Old Pal*," is now being published. She is a member of the International Piano Teachers' Association, an associate member of the National Academy of Music, the Wisconsin School Music Association, Inc., and the National Catholic Music Educators' Association.

A good citizen and fine teacher whose greatest thrill is "the success of a pupil"—this is Mrs. Klinkner, our eminent lady of the month.

## **Helpful Articles You May Have Missed**

Just the material and information you may be needing and looking for is perhaps in one or more of these helpful articles. They appeared in issues of *The School Musician* which are still available to you. See price list of back issues elsewhere in this magazine.

### **DISCIPLINE**

Orchestra Courtesy—Green, Feb. 1933.  
My Ten Commandments for School, Band and Orchestra—Hindsley, Oct. 1937.  
Lund Tells How to Retard Tardiness—Lund, Dec. 1937.

How we Redeemed our Band to Voluntary Motivation—Tallmadge, Feb. 1938.  
My Point System for Discipline—Mills, May 1939.

Military Government with Advancement on Merit for Your Band—Stevens, Oct. 1941.

Answering your Inquiries about my Military System—Dillon, Feb. 1942.

Our Military Plan of Band Management—Armstrong, May 1944.

Solving Problems of Discipline—Gould, June 1945.

My Plan for the Administration of the High School Band—Patman, Nov. 1949.

### **HEALTH AND MUSIC**

These Seven Pearls of Music—Backerman, Mar. 1930.

Take the Tuneful Road to Health—Alden, Sept. 1930.

Makes a Man Healthy as well as

Wealthy and Wise—Kimball, Oct. 1930.

Life of the Party—The Junior Drum and Bugle Corps—Spink, Sept. 1936.

Music and the "Sacred Seven" (7 Card Prin. of Edu.)—Bennett, Nov. 1937.

### **LEISURE TIME AND MUSIC**

These 7 Pearls of Music—Beckerman, Mar. 1930.

Line of the Party—The Jr. Drum and Bugle Corps—Spink, Sept. 1936.

Music and the "Sacred Seven" (7 Card Prin. of Edu.)—Bennett, Nov. 1937.

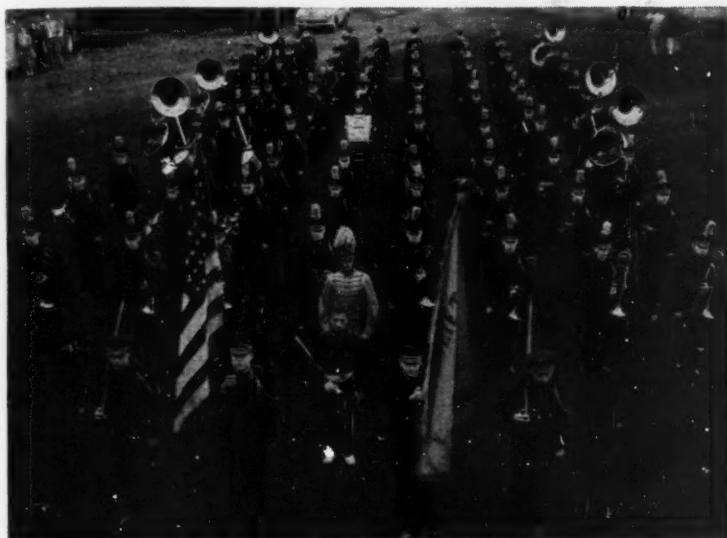
What are you Doing Tonight?—Saetre, May 1938.

## **Clinic Concert is a One Man Show, sorta, but Good**

On May 3 the Alexandria, Indiana, High School Band sponsored an invitational band clinic-concert, with Harold L. Walters, guest conductor. The concert was composed entirely of Walter's compositions and arrangements. The afternoon was spent reading music, preparing the evening's concert. The whole affair was a huge success—both students and audience were thrilled with the evening performance. One hundred and seventy student musicians took part.

Such a program, in which the guest conductor presents an entire concert of his own music is unique.

## Two Joliet Bands in Limelight in Chicago Park Summer Contest



On Sunday, Sept. 10, Riverview, Chicago's famous amusement park, again closed with its usual spectacular parade of the most outstanding Bands and Drum and Bugle Corps of the Middle West.

This Tournament of Music is open to all unformed Amateur Bands and Drum and Bugle Corps within a radius of approximately 100 miles of Chicago. It is a contest conducted in the interest of musical education under conditions which tend to promote sportsmanship in an atmosphere of relaxation and fun.

The School Band winners for 1950 were: Class AA, Joliet Township High School Band, Bruce Houseknecht, director, Joliet, Illinois.

Class A, Horace Mann High School Band, Kenneth Resur, director, Gary, Indiana.

Class BB, Lockport Township High School Band, Ernest Caneva, director, Lockport, Illinois.

Class B, Hobart High School Band, Richard Worthington, director, Hobart, Indiana.

Class C, Joliet Catholic High School Band, W. H. Reed, director, Joliet, Illinois.

Grade School—Class A, Joliet Grade School Band, Charles S. Peters, director, Joliet, Illinois.

Class B, North Chicago Grade School Band, Frank Laurie, director, North Chicago, Illinois.

Class C, Chaney Grade School Band, Otto Mattel, director, Lockport, Illinois.

All members of competing Bands and Drum and Bugle Corps are guests of George A. Schmidt, President of Riverview Park—better known as the "Daddy of All Outdoor Amusements"—on the evening of their appearance, and receive free admission to the park as well as free admission to many of the rides, devices and attractions.



H. J. Beringer, Contest Manager

Left: The Joliet Township High School Band under the direction of Bruce Houseknecht and below the Joliet Grade School Band under Charles S. Peters. They were among the very best at the Riverview Contest.



### Cheers for Big Band Pageant at Sherburne, N.Y.

Sponsoring an Annual Pageant of Bands is the unique project chosen by the citizens of Sherburne, N. Y. Operating through the local Fire Department and the Community Club, the entire village went all out this year to show what it thinks of its musical youth.

On Saturday, Sept. 16, bands from 12 neighboring towns, numbering 500 musicians, participated in the celebration. Special features of the event included a colorful Parade of Bands which was followed by a Band Contest. A Massed Band

concert concluded the daylight activities, after which Sigurd Rascher, world famous saxophone artist presented a demonstration to the assembled students.

The culminating event took place in the evening when David Bennett took the podium to conduct a select band of 125 players in an all-Bennet program. The guest soloist for the performance was Mr. Rascher.

The entire affair was staged out of doors and left the thousands of visitors with the memory of a day well spent. Cash prizes were awarded winning bands by the citizens of Sherburne while trophies were presented by several nearby music houses.



# WISCONSIN "GRAD" DIRECTS SCHOOL BAND IN HAWAII



Mr. Kam See Pang, a graduate of the University of Wisconsin, directs this band way out in Hawaii in the middle of the Pacific Ocean. It's the Kalakaua Intermediate school band in Honolulu. (1) The band with Mr. Pang at left front and Mr. Charles N. P. Henry, school principal, at right. (2) Alicia Keawetane does the hula in a sarong. She comes from a family noted for Hawaiian culture in songs and dancing. (3) Mr. Pang shared in the directing of "The Toreadors" by Cynthia Dodge. This scene shows two beggars crawling in foreground. In exchange for food and money they agreed in a plot to pretend they were bull fighters. When a farm bull ran wild, they stole away to hide. (4) Mr. Kam See Pang, band director. (5) Girls were among many who danced the hula in one of the school celebrations. Their skirts were made by shredding the broad leaves of a native ti plant.

Written by Bernard C. Lee for  
Mr. Kam See Pang

If the people of Hawaii should ever question the wisdom of spending taxpayers' money to maintain a junior high school band, they would be surprised to learn that the Kalakaua Intermediate school band has paid for its keep many times over.

In a period of 23 school weeks the band had participated in 22 functions in which the members either presented full hour concerts or played special numbers to round out other programs.

As many concerts were given outside the campus as in the school auditorium. Many times the musicians went by bus to play before students of junior and senior high schools. Listeners at these and other concerts were generous in their praises because the Kalakaua musicians showed not only skill in playing but also ability to entertain the audiences.

Mr. Kam See Pang\* is the director of the band. Like most good band leaders he spices his repertoire to the delight of his audiences. He knows that any audience will like a selection better if the melody is familiar. So Mr. Pang dips into the caldron of semi-classics for such selections as "Desert Song" and "Will You Remember" by Sigmund Romberg, "Because" by Guy d'Hardelot, selections from "Oklahoma" and many others.

\*Mr Pang is a Wisconsin graduate of

1940. He has taught for nine years and during this period he has put on successful operettas and developed wonderful bands. This year he was chairman of the Kalakaua music department and did much to further the appreciation of choral and band music.

He varies his repertoire with solos, featuring his outstanding clarinet, trombone or trumpet players. This variety gives his audiences a breathing spell after each heavy overture.

Not all Mr. Pang's choices of selections are food for the soul. Some are tonic for the whole body, like the novelty number "Uncle Tom's Cabin" by Harry Alford. Audiences could forget any other number played during the program, but "Uncle Tom's Cabin" would remain on their lips for sometime.

Let's go back to some other engagements of the Kalakaua band. To make Hawaii the 49th or 50th state of the United States has been the goal of the people of Hawaii for more than a decade. Early this year campaigns were held for nomination of delegates to the Hawaii state convention to write the state constitution. Twice the Kalakaua band was called to provide musical entertainment. Even candidates whose thoughts were more for their nomination had high praises for the band. One said Kalakaua's band can be compared to the finest in any high school, although it is only a junior high group.

Early this spring the music department presented "The Toreadors," a Spanish operetta. The band was right there working.

In early May all musical groups of local schools attended a spring musical festival at the University of Hawaii. Dr. Alvin Edgar from Iowa State college was adjudicator and this is his comment of Kalakaua's band: "... an outstanding band. The director and band boys deserve a lot of compliments. I was pleased with the expression, interpretation and everything about the band. Musicianship was paramount."

When the Boy Scouts held their local jamboree in Honolulu, Mr. Pang and his band were there to pitch in with lively music as the scouts went about building fires, wig-wagging and competing in other contests.

Of course, since this is a school band, it played at numerous school assemblies. Besides their own full hour concerts, the band boys rounded out many other patriotic and religious programs.

The 22 performances began in late November and ended on graduation day. These marked the band as an organization of the community as well as of the school. Young tots in elementary schools enjoyed the repertoires with as much gusto as did the parents and people of the community.

Let's take a look at the roster of the  
(Please turn to page 40)

*Take Your Band on a Trip. See How*

# Group Travel Enhances EDUCATION

## **Picture on the Cover**

CAPITALIZING ON AN INVITATION to participate in the celebration of the National Capital Sesquicentennial in Washington, D. C., last August, the Keokuk Senior High School band conducted a most successful experiment in enhancing an education through group travel.

Not only did the band members have an opportunity through intensified practice and through participation in the festival to enrich the musical training which they are receiving in the Keokuk public schools, but in addition they received a valuable adjunct to their classroom learning experiences in the areas of the geography of the Mid-Western and Eastern Atlantic states, history during the Colonial and Civil war periods, government in action and history in the making in Washington, D. C., and first hand experience in social customs in the Mid-West as compared with the Eastern states.

How did this experiment in enhancing education through travel come about? How much preparation was necessary for the venture? How much did it cost? and was the experiment worth the effort and expense?

In answer to the first question, a high school band from each of the forty-eight states was selected by the music committee of the National Capitol Sesquicentennial Commission to participate in the celebration of the founding of our nation's capital one hundred and fifty years ago in Washington, D. C. This committee selected the Keokuk Senior High School band to represent Iowa.

Through the foresight, careful planning and supervision of Keokuk Senior High School Principal Franklin D. Stone, plus a lot of enthusiasm from each band member and the united effort of the community of Keokuk, it was felt that this venture could consist of more than just a trip to Washington. Why not make this a trip of real learning experience in the fields of geography, political and social sciences? Educators have

learned that through the use of proper audio-visual aids, learning time can be materially reduced. Educational travel is a form of audio-visual instruction utilizing reality instead of the picture or the model.

In regard to the amount of preparation necessary for this experiment, each unit of the eight day bus tour to Washington, D. C., and back was carefully planned in detail. In addition, part of the summer band rehearsals were devoted to the orientation of its members on points of historical and geographical significance which were included in the tour.

Arrangements were made in advance for competent guides to conduct educational tours through various federal buildings in Washington and the Gettysburg battle field. Some of the points of major interest to the band members were: Lincoln's Tomb, Springfield, Illinois; Home of James Whitcomb Riley, Greenfield, Indiana; Zane Grey's birthplace, Zanesville, Ohio; Cumberland Mountains; Home of Barbara Fritchie, Fredric, Maryland; Capitol Building, Library of Congress, Supreme Court Building, Jefferson Memorial, Washington Monument, Smithsonian Institution, Pentagon Building, White House, Walter Reid Hospital, and Arlington Cemetery—all in Washington, D. C.; various Federal buildings near the Capitol; Home of George Washington at Mount Vernon; Gettysburg Battle Field, Gettysburg, Pennsylvania; U. S. Naval Academy, Annapolis, Maryland; Chesapeake Bay and Potomac River; and the Pennsylvania Turnpike.

In regard to financing the tour, the total cost was \$5,300.00. This included the charter of two air conditioned Burlington Trailway buses, and feeding

and housing seventy-one band members, five chaperones, one registered nurse and two bus drivers during the entire trip. In addition this sum covered the cost of the financial campaign, health and accident insurance for each band member, 900 feet of color movie film, and the incidental expenses necessary to the successful completion of the trip.

Five thousand three hundred dollars is a sizable sum, but through community wide effort, no financial hardship was placed on any particular individual or organization in raising the money. The money was raised in Keokuk by selling "On To Washington" buttons at one dollar each. In return, an out of door evening variety program was presented free to those who purchased the "On To Washington" buttons. The program consisted of a concert by the Keokuk Senior High School band, the Morrell male chorus, a magic act and a barber-shop quartet. In reality 5,300 people out of 16,000, the population of Keokuk, spent one dollar each for an evening of good entertainment. In return seventy-one Keokuk Senior High School band members received a trip which they shall never forget, plus an intangible educational experience which can not be measured by tangible means.

Was it worth the effort, time and money? Definitely, yes. In addition to the points previously mentioned, a concerted financial drive for a worthy cause helps bind the community and school together; also seventy-one band members are enthusiastic salesmen for the Keokuk Senior High School, the city of Keokuk and for America.

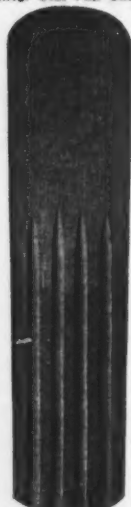
*By Gerald D. Boshart,  
Band Director*

**Keokuk Senior High School, Keokuk, Iowa**

## CHIRON VIBRATOR REEDS

(Reg. U.S. Pat. Off.)

FOR SAXOPHONE



AND CLARINET

... Made in France of the finest grown French cane. For better tone, use VIBRATORS, the reeds with the famous grooves.

10 Different strengths, from No. 1 soft to No. 5 1/2 hard.

Ask your dealer

H. Chiron Co., Inc., 1650 Broadway, N.Y.C.  
Deru Reeds, made in France, now available.

## CLARINET PLAYERS

"Vitalize your clarinet"

with the new

## MYERS REED

- Hand made
- Best clear, golden cane
- Carefully selected
- Accurately graded (1 1/2 to 4 1/2)
- Personally inspected
- Guaranteed good

3 MYERS ARTIST REEDS — \$1.00

Send a dollar bill with your name, address, and the strength desired and three reeds will be rushed to you.

## MYERS REED FACTORY

806 12th St. Eldora, Iowa

## Attention!

Band Directors! Cheerleaders!

Rated as the Football Pep Song of 1950 by National Writers.

"The Fighting ... 7 ... March On."

Substitute name of School, Players

(Tigers), or Organization, G. I.'s

Inspiring words, lively melody with whistles,

hand claps, yells — Pep up your game.

Words and Music by James A. Clark.

Arranged by Nationally Known Ed Chenette,

A.S.C.A.P.

Full Band and Cheerleaders \$1.50. Parts 40c

each.

Words and Music for Cheerleaders—Conduc-

tor's Score 40c.

CLARK'S MUSIC SERIES—B.T.W.H.S.

Calvert & Reservoir Aves.

Norfolk, Va.

## How to Play the Double Reeds

# The Double Reed Classroom Bassoon ... Oboe

By Bob Organ

1512 Stout St., Denver 2, Colorado

My subject this month is one I have been thinking a great deal about over a period of months—a problem I've found the right answer very difficult to establish. I know there is a feeling in the minds of some people of our present young generation of *insecurity in the future of Double Reed instruments.*

It has been amazing to me to find this condition of mind to be even "floating around," so to speak. Due to the many letters received regarding advice as to whether or not to take up the Oboe or Bassoon, for this or that reason, I was set to thinking, "Where there's smoke, there's bound to be fire." I could understand this in isolated communities where conditions did not permit the ownership of an Oboe or Bassoon, but many of these inquiries and requests have come from large cities where such a condition could not possibly be a sensible reason.

During the war years these instruments were high in price because of their not being in production; and some of them are still up. A great many are down now to within reason and some lower in price than before the war. As an example, Gerard now has an Oboe, School Model, which lists at \$195.00. To the best of my knowledge, the lowest the Gerard has ever been listed at is around \$295.00 for their regular model.

### Band Directors Enthusiastic

During this past summer at the University of Colorado I have purposely used my class, which is in general mostly band directors, as a proving ground for settling this idea in my own mind. These teachers came from all parts of the United States, and in speaking to them I have found no good reason for a bad or uncertain future for Double Reed instruments. In fact, my survey has proved quite the opposite. The teachers are all very enthusiastic over the prospects of larger and better Double Reed sections.

Information from my survey has given me these deductions in general:

1. There are communities where school attendance is small and varied in age: shall we say, a community school where the school owns but very few instruments, if any, and the activities of the music program are limited. Under these conditions we can readily understand having no Double Reed instruments. Thus the feeling of their unimportance.

2. There are larger rural schools, also small city schools, where they have only a band principally interested in supporting the efforts of their football team, or in other such activities, parades, etc. This we understand as general conditions not being a criterion for our problem.

3. I know a great number of band directors of the larger, full-grown bands that do not have their Double Reed players play their respective instruments in parades, football games, etc. These players usually play drums, bell lyres, or some other reed instrument on these occasions. Under these circumstances, your band director is doing what he or she

thinks best for both the players of these instruments, as well as for the benefit of the band in general. Normally he is doing these players a favor, if you will only realize it.

Let me make an observation here: I know of cases where, for example, Oboe players and Bassoon players think they are being pushed around when they can't

OBOE BASSOON  
ENGLISH HORN  
FREE CATALOG  
Get your new Linton Catalog. Write Today!  
LINTON MFG. CO., INC.  
ELKHART, INDIANA  
MAKERS OF FINE OBOES AND BASSOONS

### Back Issues

Most all back issues of **THE SCHOOL MUSICIAN** are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding issues ..... 25c per copy

Issues more than three months old, and not more than nine ..... 40c per copy

All issues more than 10 months in arrears ..... 60c per copy

Cash must accompany order. Include postage.

"At the Nation's Shrine"

# VALLEY FORGE

### Military Academy

Graduates in over 100 colleges and in government academies. Personalized instruction by faculty of specialists. College preparatory and Junior College, ages 12-16. Reading and Speech Clinics. All varsity sports. Thirty-two modern fireproof buildings, including two gymnasiums, Motorized Field Artillery, Cavalry, Infantry, Band and Senior ROTC. Catalog. Box 1, Wayne, Pa.

play  
game  
told  
the  
to  
sho  
they  
band  
very  
in  
no  
Dou  
this  
prote  
ments

4. I  
for Ju  
school  
Basso  
so to  
too im  
by stu  
plaint  
surely  
the p  
are n  
them?  
ment  
it is v

As a  
exper  
tween  
rado,  
show  
the w  
Mr. F  
concer  
with  
been f  
joy wo  
musical  
man.  
sic for  
difficul  
as an  
Playin  
a great  
whole  
uninte  
so. In  
the sh  
the sh  
erly d

At  
played  
when  
bye",  
ing wi  
these  
work  
seem  
Basso  
stand  
difficul  
and th  
not di  
know,  
to be  
That i  
poor p

5. P  
proper  
instru  
could,  
in the  
Reed p  
many  
of the  
lieve  
though  
Double  
thing  
not to  
and ar  
preside  
At a  
off wi  
DOUB



play their Oboe or Bassoon at a football game or on a parade. They have been told how important their instrument is in the band, yet the minute they get a chance to show off, or to be seen in the parade, they have to play something else. Your band director is, in all probability, using very good judgement, and believe me it is in no way creating an insecure future for Double Reed instruments. Let us look at this from the opposite viewpoint; it is protecting the security of these instruments. Think this one over.

#### All Parts Important

4. In a good portion of music written for Junior high school, also some for high school, the parts for both the Oboe and Bassoon are not always in the foreground, so to speak. In other words, they are not too important—at least I've been told this by students personally. I've also had complaints in my mail to this effect. This is surely a misunderstanding on the part of the player generally speaking. If parts are not important, why do they write them? Every note written for any instrument has its place in the music in which it is written.

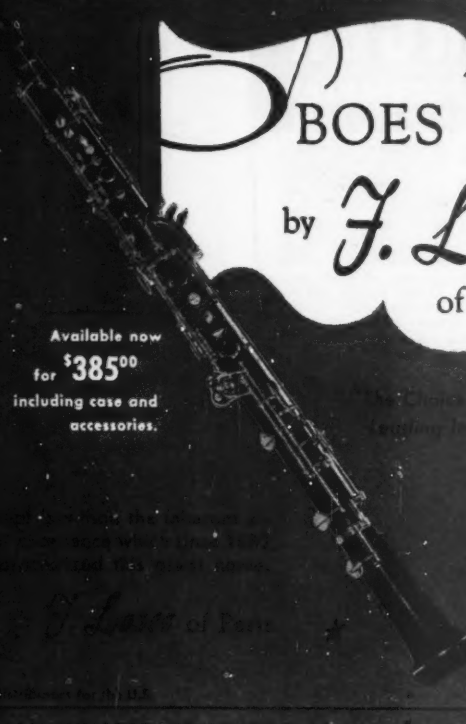
As an example, let me illustrate a recent experience of mine. During the week between quarters at the University of Colorado, I had the pleasure of playing the show "South Pacific" for a week under the well-known Musical Ballet Director, Mr. Franz Allers. I have played symphony concerts, ballets, and all types of shows with Mr. Allers many times. We have been friends for years, and I always enjoy working with him because of his fine musicianship, as well as his being a fine man. My point however is this; the music for this show is not at all technically difficult at any time. It is beautiful music as an intricate working part of the show. Playing half notes and whole notes, and a great many times, several measures of whole notes tied over, could become very uninteresting in time if you let it become so. In this case it had its direct effect on the show in general. It helped to make the show, if properly done. If not properly done, it would help to ruin the show.

At any rate, I enjoyed every show I played, and after the closing performance when I was bidding Mr. Allers "good-bye", the concertmaster who was traveling with the show stepped up to me with these words: "Mr. Organ, I enjoyed your work this week very much—you don't seem to have the difficulties that many Bassoonists have." This I couldn't understand because the show was really not difficult to play. However, I thanked him, and then made this remark, "This show is not difficult to play." He replied, "Yes, I know, that is just the trouble. It seems to be too unimportant to most players. That is the difference between good and poor players."

#### A Secure Future

5. Poor reeds, or shall we say reeds not properly trimmed to the individual player, instruments being out of repair, etc., could, and do, very often cause dissension in thought as to the future of Double Reed players. These two items could, in many cases I suppose, be partly the fault of the director. But in most cases, I believe after my summer survey, any thought of insecurity in the future of Double Reed instruments is merely something being invented by those who are not too interested in music in general, and are off on the wrong foot, as the expression goes.

At any rate, this is yours truly signing off with HURRAH for more and better DOUBLE REED sections. So long for now.



**OBOES**  
by *F. Lorée*  
of Paris

Available now  
for **\$385<sup>00</sup>**  
including case and  
accessories.

The Choice of the World's  
Leading Instrumentals

Write for literature to the nearest  
representative or to the factory  
1593 Broadway, New York 19

**NEWMAN MUSICAL INSTRUMENT CORP.**  
300-302 Fourth Avenue,  
New York 14

**E. CHIASSARINI**  
1593 Broadway,  
New York 19



# Connétable

**FRANCE'S FINEST REED**

Now Available in  
Limited Quantities



The South of France grows the world's finest cane for the manufacture of woodwind reeds, and the finest grade of this long-fibered cane cannot legally be exported in its raw state, but is reserved for the use of a select number of French reed manufacturers.

CONNÉTABLE is one of these select few. CONNÉTABLE reeds, made from cane grown by CONNÉTABLE in Southern France, are cut with painstaking care from this choice cane. They have been favored by discriminating European musicians for over 25 years.

Although the demand for CONNÉTABLE reeds in Europe has long exceeded the supply, improved conditions now permit the export of a limited quantity of them to America.

Now at last, American musicians can experience for the first time the superior tonal response, long life, and unsurpassed playing ease of the CONNÉTABLE reed.

List prices — Clarinet, Dz. \$2.55; Soprano, Dz. \$3.15; Alto, Dz. \$3.90; Tenor, Dz. \$4.75; Baritone, Dz. \$5.85.

**CONNÉTABLE — The "no reject" reed.**

**FRETCO**

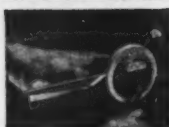
131 S. 15th Street • Newark 7, New Jersey • • •

**FREE!** Sample reed on request. Specify strength desired. At your favorite dealer or write direct to:

# WENGER

MUSICAL EQUIPMENT

## TAPE THE EDGES OF YOUR MUSIC



Just slip the back or edge of your music into the machine, turn the handle and you have a tough, wrinkle-proof edge or back that will not tear. Places a permanent back and edge on choral, band, orchestra music, conductors' scores, etc.  $\frac{1}{4}$ " tape (3 rolls per can) \$1.73 per roll,  $\frac{1}{2}$ " tape (2 rolls per can) \$1.97 per roll. "Scotch" Music Edger \$16.75. Order by mail.

## "REEDCONDITIONER"

"Reedconditioner" takes three clarinet or two saxophone reeds, holds them firmly on a flat plastic surface so that they dry without warping, splitting, or cracking! .50 each.

## Bandmasters!



## THE SOUSAPHONE CHAIR-STAND

Patent Applied for

- Supports all sizes and makes of Sousaphones.
  - Adjustable to all size players.
  - Player sits in normal and approved manner.
  - Instrument is kept in its normal condition.
  - Serves as rack when instrument is not in use.
  - A must for beginner or girl sousaphonist.
- \$29.95 ea.**

## SNARE DRUM PRACTICE PAD

Pocket Size

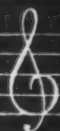
Can be played on either side. The rubber side is for silent practice, the composition side for tone and clarity in analyzing the rudiments. Beginners prefer the composition, because the sticks bounce more easily and the tone is crisp and clear.

**\$1.00 ea.**

## PORTABLE, COLLAPSIBLE RISERS

For choruses, Bands, Orchestra.  $\frac{3}{4}$ " plywood—steel automatic friction braces. Standard eighteen section riser. Accommodates 60-75 players. 400% saving on storage space. Standard three-step riser for standing chorus accommodates 15-18 singers. Also • Non-Collapsible Player & Snare Drum Stands • Conductor Batons • Pad Straps.

For More Information Write—



**WENGER**  
MUSIC  
EQUIPMENT CO.

OWATONNA 1, MINNESOTA

## How to Play Cornet, Trumpet, Trombone

# I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

## Reading 6/8 and C Time

Hello, Brass Players. I suppose by now most of you school players of cornet, trumpet, trombone, baritone and bass are busily engaged in playing marches and football songs for your chapel pep meetings and half-time football band shows. Most of the marches and pep songs used for such occasions are written in 6/8 or Alla Breve, or cut time. In the task of training high school bandmen for the football season marching band, I find very few new applicants trying out for band who thoroughly understand the reading of 6/8 time or C time and those who do understand these time signatures read these particular rhythms very slowly, or feel their way along playing mostly by ear by following the better players in the band.

I shall begin with the more common 6/8 time and give a short-cut explanation and procedure I have found useful in aiding a quick understanding and skill in reading the 6/8 marches and pep songs. Let us consider that there are two varieties of 6/8 time, a slow variety as found in legato songs as "Silent Night" and "Drink to Me Only with Thine Eyes", and the fast variety as found in such allegro, detached numbers as "Three Blind Mice" and "For He's a Jolly Good Fellow."

The slow variety is counted in 6 beats to each measure as indicated by the numerator 6 of the time signature, and each eighth note gets one beat as is indicated by the denominator 8 of the time signature.

If the eighth note gets 1 beat, then the quarter note would get 2 beats, and the dotted quarter note would get 3 beats because a dot adds one-half of the note's value. The half note would get 4 beats and the dotted half note would get the sum of 4 beats plus one-half of 4 beats or 2 beats, making 6 beats. Likewise, the eighth rest would get 1 beat, the quarter rest 2 beats, etc. By beats I recommend the up and down movement of the toes inside the shoe, and not the crude, stomping movement of the entire foot.

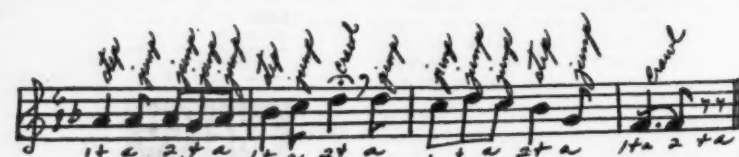
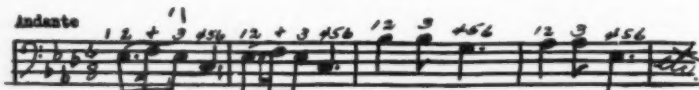
The song (Example 1) illustrates the correct counting of slow 6/8 time.

## Example 1

The dotted eighth note as shown below in slow 6/8 time would get the same value as the dotted quarter note would get in 4/4 time (one and one-half counts). Nearly all such slow 6/8 songs should be played in a smoothly connected (legato) style by keeping the tone going within the phrase and tonguing each note except the first note with a soft "do" attack from the roof of the mouth.

The fast variety of 6/8 time as found in marches and pep songs is counted "in 2" (2 beats per measure with a total value of three eighth notes getting 1 beat). Six eighth notes in the measure is counted "1 & a, 2 & a" with the first group of three eighth notes getting "1 & a" and the second group getting "2 & a". When counting allegro 6/8 time in two, three eighth notes equal 1 count. Each dotted eighth note equals 1 count because it has the value of three eighths. Each group of a quarter note and an eighth note gets 1

## EXAMPLE 1





This is the Baritone Section of my Chattanooga Central High School Advanced Band. Reading from left to right: Ronnie Cook, Eddie Vickery, Ronald Lletcher, Director Walker, Marion Conner, and Howard Waller.

beat or "1 & a". Each dotted half note gets 2 beats because it equals six eighths and three eighths get 1 beat. Likewise a quarter rest and an eighth rest together get 1 beat or "1 & a". When learning to read a 6/8 march it is necessary to understand that the notes in march tempo 6/8 time have entirely different values as to beats than the values the same notes would receive in 2/4, 3/4 or 4/4 time. For example, in 4/4 time a dotted quarter note gets 1 and one-half beats while in 6/8 time it would get only 1 beat ("1 & a"); likewise, in 3/4 time a dotted half note gets 3 counts while in 6/8 time it would only get 2 beats ("1 & a 2 & a"). In 2/4 time a quarter note gets 1 beat while in

6/8 time it would only receive two-thirds of one beat and would require a dot or an eighth note more to finish one complete beat. The answer to the above mystery is that in fast 6/8 time each beat is represented by three eighths in place of two eighths and therefore is a different variety of beat from the beat used in 4/4 time.

I have found that I can successfully teach the average brass player to read fast 6/8 time in 15 minutes by first explaining the note values as I have done above and then simplify his thinking by the following short cut procedure.

Call each 6/8 dotted quarter note "walk", as the speed of each is best represented by walking tempo. Call each eighth note "jump"; each dotted half note "crawl" because it gets 2 walking beats about equal to the speed of a crawl. Call the quarter note followed by an eighth note "walk jump" or "step jump" as the



THE NEW MARTIN

*Imperial*

CORNET

Techniques develop faster, good intonation is easier—with the new *Imperial*! It's especially designed to give students a top-flight instrument at a down-to-earth price. Martin's exclusive *Micromagic* finishing process produces valve surfaces that are 9 times smoother... for faster action, faster rebound. Perfectly matched components from mouthpiece to bell also give extreme flexibility and easy response. See your Martin dealer... try the new *Imperial*!



Only cornet with *Micromagic* valves

LACQUERED BRASS

**\$140**

CASE, \$25 EXTRA



Comparison will Prove  
there's more value in

**Getzen**

**ONLY \$108.50**  
complete with deluxe leather bound case, including excise tax.

**Getzen Bb Clarinet**

Designed to meet the demands of the professional and needs of the student as well—it's America's big value Clarinet! Write for folder.

**EBONITE \$108.50 WOOD \$129.50**  
complete with deluxe leather bound case, including excise tax.

**THE Getzen CO.**  
429 E. Geneva Street • Elkhorn, Wisconsin

**Rudy Mück**

**USED BY AMERICA'S GREATEST MUSICIANS**

• From the Academy at \$102.50 to the marvelous Citation at \$215.00 the cornets, trumpets, and trombones of Rudy Mück are perfection themselves. There is no comparable instrument made. Send for free catalog and list of musicians and bands that use Mück exclusively.

**CARL FISCHER MUSICAL INSTRUMENT CO.**  
Cooper Square, New York 3, N. Y.

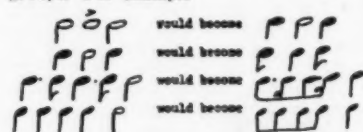
quarter note plus eighth note equals 1 beat. You brass players try this on scanning the rhythm of a new 6/8 march by saying it through with these rhythm words first to comprehend the rhythm, and then playing the 6/8 march becomes a simple follow-up procedure. (Examples A and B).

In playing 6/8 time at the fast march tempo, the notes should be slightly detached with a very small space of silence between each and every note to give the music life and brilliance. There should also be a slight accent or emphasis on the beginning of the first and second count of each measure. The accent on the beginning of the first count should be somewhat stronger than that of the second count. The first of each group of three eighth notes receives the accent. This emphasis adds rhythm and life to the marches.

#### Alla Breve or Cut Time

Alla breve or cut time simply means to play one half of each note's value. This requires a fast mathematical calculation of what half of each note would be in terms of beats or parts of beats, and also a mental picture of what kind of note would represent one-half the beat value of each note being played.

To read Alla breve or cut time, marked with the symbol C, rapidly, it is necessary that you learn by memory what kind of note would represent one-half of each of the various note values. For example, in C time, the whole note becomes a half note, the half note becomes a quarter note, the dotted half becomes a dotted quarter, etc. We should also learn to form a quick mental picture of one-half of the various note patterns or rhythm pattern groups. For example



#### Singing in Church

(Begins on page 14)

years in this work . . . young people usually find time to do the things that they like to do. This is true of attending the church choir rehearsal. If you plan to sing, then be sure to attend the rehearsal. Never give others the opportunity to think that you are "high hat" and do not need the rehearsals. Attend the rehearsal and enter into the singing wholeheartedly. You will soon begin to enjoy it.

We often wonder if church singing is on the decline. It is impossible for any one person to give a definite answer to this. If in YOUR OWN CHURCH you are not singing, then you are contributing to the decline of church music. If you are good enough to sing in your school choir, then you are good enough . . . and should be singing in your own church. If God has given you a voice . . . contribute of it to the singing of his praise. You will receive a personal satisfaction which overcomes all of the necessary efforts on your part. Singing is fun . . . enter into it and see for yourself.

# HIGH SCHOOLS AND COLLEGES ADOPT BATON TWIRLING FOR USE IN PHYSICAL EDUCATION DEPARTMENTS

By Don Sartell

One of the most important problems confronting the high school physical education instructor today is that of introducing new and interesting material into the class room, according to Evelyn Thurman, physical education director at Alma College, Alma, Michigan.

She goes on to relate that lack of interest in the physical education program of the past has been due largely to monotonous repetition, and lack of incentives or objectives, either specific or general.

World War II proved beyond a doubt that our high school physical education program had failed to achieve the one big object it should have accomplished—

that of building healthy bodies and minds. Where have we failed in the past that 20% of our American youths were physically unfit for military services?

Youths of today are demanding a physical education curriculum that will be entertaining at the time of doing, mentally and physically stimulating, and can be continued successfully in college.

Schools must broaden their physical education curriculum so that various types of training will be given in order to interest and benefit more students. New routines must be introduced in the future until a well rounded program is built up.

The trend of the times indicates that baton twirling is one new development that is meeting popular demand in the physical education classroom, as it is gaining wide popularity in many of our modern high school and college systems.

The reason that twirling is making such rapid educational strides is because many possibilities have made it a popular activity with students, teacher and parents alike. It has a three-fold general objective in that it benefits not only the individual student, but also helps to build the school spirit, and community pride.

## South Carolina Directors Assn. Plan Next Clinic

At the annual fall meeting of the South Carolina Band and Orchestra Directors' Association, held in Columbia, Saturday, September 30, Richard P. Moyer, High School Band Director at Hartsville, proposed that official band clinics be held this year in each of the state's four festival districts. The eastern district accepted the proposal unanimously and voted to hold its clinic at Andrews. Committees were appointed to study the clinic idea in the three other districts.

Sam Arnold, Association President, was designated by the group to conduct the South Carolina All-State Band in its concert before the South Carolina Education Association at its annual session in Columbia, next March.

## If You MOVE NOTIFY Us

If you have changed your mail address in any way, or if you do so at any time in the future, notify both your Publisher and the Post Office at once. A recent change in Post Office regulations casts the responsibility for this information entirely upon the subscriber. Undeliverable periodicals are lost and will continue to be until you notify your publisher and the addressing mechanism is accordingly corrected.



Custombuilt  
BY PEDLER

Here is a master instrument whose superior qualities will enthuse you instantly.

Pedler craftsmen, through the fourth generation, have specialized in the manufacture of woodwinds only. They appreciate your needs as a player and are receptive at all times to ideas for improvement. Their sole aim is to build instruments that will "better your performance" and enable you to attain greater recognition.

Arrange with your local dealer to try a Pedler today! Send for FREE folder.

THE PEDLER  
COMPANY  
Custombuilt Woodwinds

DEPT. 703, ELKHART, INDIANA

**DIRECTORS!**  
Get HARRY L. ALFORD'S FREE Catalog—  
"SHARPS and FLATS"  
No program complete without one or two of Mr. Alfords famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alfords last arrangement, you'll want it. "THE WEDDING OF HEINIE & KATHARINA," "NEED," "HUNGRY FIVE" SETS, and "T.L. BE SEEN" YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!  
HARRY L. ALFORD STUDIOS, 100 N. State St., Chicago, Ill.

BEST CURE FOR  
LIP TROUBLE!

*Bach*  
MOUTHPIECES

Available in many sizes, rim shapes, and cup styles for all brass instruments

Bach mouthpieces have helped thousands of musicians all over the world.

**FREE!**

The new edition of the authoritative Bach Mouthpiece Guide is now available. 121 different models are described in detail. A copy is yours for the asking.

VINCENT BACH CORPORATION  
621 G East 216th Street  
New York 67, N. Y.



## Percussion, for Band and Orchestra

By Dr. John Paul Jones

Head, Music Department

Delta State College

Cleveland, Mississippi

The second month of school is now with us and that long looked-for vacation is well behind us. The best part of it was the returning home and just sitting on the front porch for about a week, doing nothing. I am sure all you drummers are looking forward to your fine concert band, yet, doing as fine a job as you can during the marching season. Certainly, the precision you have worked up for marching will not be lost in the concert field, for the percussion section should learn to work and act together as if it were one big machine. Let me caution you about one thing which seems to be rather common, I'm sorry to say, and that is the feeling that a snare drummer is too good to play bass drum or cymbals. Of the three, the bass drummer is by far the most important, and the most difficult to do as well as it should be done. Few drummers can really play bass drum right! So, if your director suggests that you move over to bass drum, take it as a

compliment. And feel the same way about cymbals. I'll hunt and select for a long time in order to get the person who can get the right "zing" out of a pair of cymbals. Most players just get a "clang". Can you play them artistically?

I was saddened on my vacation trip to learn of the passing of Mr. William Gore, band director at Albany, Georgia. I know the new man will find a fine group of students, for I spent some very happy years there as music supervisor and band director and perhaps left some musical imprint, for at least three of my old band members are now directing bands in Georgia: Marcellus Gaughf at Macon; Andy Odom at Camilla; and Taskar Williams at Thomaston, I believe. I know these boys will make good because they actually started their teaching career while in high school. The moral is: don't wait until you are out of high school and just drift into something.

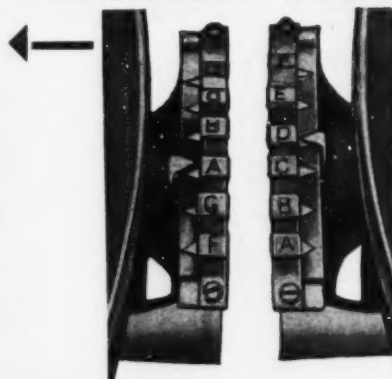
### Drum Snares

**Question:** "I would like some information on snares. What is the best kind? Should the snares be loosened after playing?"—L. A. P., Michigan

**Answer:** Snares probably receive as little attention as any part of the drum, yet without snares there could be no snare drum. The best kind of snares to use is, like a car, personal choice. Geographic area and climatic conditions will have much to do with snare performance, for they are affected by the amount of moisture if gut is the material. However, for all-around performance I personally prefer gut snares in spite of the sensitiveness to dampness. The gut snare has plenty of power for outdoor use and is plenty responsive for the lighter things or indoor concerts. The gut snare should not be loosened after each playing but should be kept taut at all times.

The "Snappi-snare" requires little attention and is genuinely responsive but,

## HERE'S SMASHING TYMPANI NEWS!



FOR THE FIRST TIME . . . a tuning gauge that visually indicates pitch!

NOW . . . you can tune more accurately than ever before. The WFL gauge operates silently, registering every tone change!

Tuning gauges may be ordered with every WFL tympani when specified . . . or can be ordered separately for your present tympani — \$66.00 per set.

**SEND FOR COLORFUL TUNING GAUGE LITERATURE TODAY!**

being v  
wear th  
Your p  
piece o  
spot at  
and fo  
of the  
are in  
wise li  
Anoth  
which  
fecte  
less re  
tone s  
colle  
way ac  
to have  
power  
soon tel  
If yo  
why no  
alterna  
serve e  
known  
over th  
marchi  
**Quest**  
the gu  
drums?  
**Answer**  
if they  
have g  
taken o  
much l  
was a t  
to wipe  
not so  
whatev  
away t  
should  
would  
**Quest**  
about s  
did you  
**Answer**  
of SCE  
not refe  
memory  
probabl  
music s  
my own  
very sa  
music s  
iron ba  
become  
iron tub  
cut the  
rescrew  
some o  
discarde  
the top  
was so  
what w  
material  
drum st  
ing in a  
**Quest**  
the bas  
should  
—P. L.  
**Answer**  
especial  
also lik  
ments v  
pose, su  
ever, if  
they sh  
purely  
How  
ten or  
ment?  
thing o  
drum ad  
latest a  
yourself  
you and  
your dr  
See you



being wire, there is a tendency to cut or wear through the drum head at the edges. Your precaution here is to put a small piece of adhesive tape over the contact spot at the end of the snares, extending and following the snares over the curve of the flesh hoop. Wire-wound silk snares are in this same category and are likewise little affected by weather.

Another type is the hard-woven snare which will not cut the head nor be affected by the weather as the above, but is less responsive. A fourth type is a two-tone snare, which is a combination of coiled wire and gut, each reaching half way across the head. This type is reputed to have the sensitiveness of wire, with the power of gut. Experimenting with it will soon tell you whether it meets your needs.

If you are in the mood for experiment, why not try a mixture of gut and wire, alternating the two. Perhaps this will serve exceedingly well—at least, I have known band directors to be very happy over the result of the combination, during marching season especially.

**Question:** "What can I do to prevent the gumming up of tension rods on drums?"—P. A. L., Oklahoma

**Answer:** Tension rods will not gum up if they are kept clean. The fact that they have gummed up indicates that you have taken care of them but perhaps used too much lubricant, and surely the lubricant was a thin oil. Oil is not bad, but be sure to wipe away all surplus. In fact, oil is not so good as Vaseline or paraffin but whatever is used, use it sparingly, wiping away the excess lubricant. The drums should be gone over regularly as you would any good furniture.

#### Drum Stands

**Question:** "A long time ago you told about some home-made drum stands. How did you make these?"—R. L. D., Iowa

**Answer:** I do not have the back issues of SCHOOL MUSICIAN handy so can not refer you directly to the item, but if memory serves me right, the story was probably about the conversion of broken music stands into drum stands. This was my own experience and we made some very satisfactory equipment out of useless music stands. These stands had the heavy iron bases but the music rack part had become damaged beyond repair, so the iron tubing was unscrewed from the base, cut the desired length, rethreaded and rescrewed to the base. We then fitted some old standard drum supports, from discarded folding drum stands, on or into the top of the upright rod. The result was some excellent drum stands from what would otherwise have been waste material, and we were able to have snare drum stands of a proper height for playing in a comfortable standing position.

**Question:** "In a marching band, should the bass drum be on the outside file or should it be in the center of the rank?"—P. L. N., New Mexico

**Answer:** My preference is in the center especially for maneuvers on the field. I also like the drums close to other instruments which perform some rhythmic purpose, such as the basses and horns. However, if two bass drums are used, I think they should each be in the outside file purely for the showmanship.

How many of you drummers have written or inquired about new drum equipment? Do you know what is the latest thing on the market? Why not write the drum advertisers in this magazine for the latest and keep up-to-date. You owe it to yourself! I'm always happy to hear from you and let me have a picture of you, your drum section or the entire band. See you next month.



## Famous Woven-Web SAXCHAIN

### SpeedX CLARINET SWAB

No danger of cracks due to moisture left in bore

Patented roll design insures COMPLETE cleaning. Swabs your clarinet easier and faster. Long, heavy-duty Nylon cord. Long-wearing.

75c each



Now at just \$1.95

Now more than ever, World's Champion for Economy—because it Lasts So Long!

Tops in comfort and good looks, too. Woven-plastic web neckband provides cool, comfortable ventilation. Quickest adjustment and most positive locking you've ever seen!

Complete with gold-plated chain & hook. Was \$2.95 **\$1.95**

### New, Improved

### SpeedX SAXSTRAP

Choice of neckband colors—red, yellow, blue, black, or white ribbed plastic. No stretching—can be wiped clean in a jiffy. New crimped end, gold-plated Sure-Lock, cannot pull out. **\$1.50**



**Selmer**  
Elkhart, Indiana

### Loosen up your response!

You can really "uncork" your tone when you use the patented

### Magni-Tone Ligature

Clarinet • Alto Sax • Tenor Sax Grips the reed instead of clamping it... allows reed to vibrate more freely. New feltlike inside cushioning for no scratching. Try it today! Makes any reed play better!

\$1



See your dealer or write for latest literature to Dept. H-103



MAKE INSTRUMENTS LAST LONGER...with

**HOLTON ELECTRIC OIL**

Dependable lubrication reduces wear... prevents corrosion... keeps valves responsive. Use the Electric Oil that matches the high standards of the HOLTON instrument line. Buy it from your music dealer—  
with Plain Cap 25c with Drop Applicator 30c

FRANK HOLTON & CO.  
ELKHORN, WISCONSIN

**WATCH**  
Don't Let Your  
Subscription Expire

## STICKY VALVES?



HERE'S THE SOLUTION

- 100% Pure oil, specially developed
- Non-gumming
- Pleasant odor
- Only 35¢

**BUESCHER**  
True Tone  
**VALVE OIL**  
**SLIDE OIL**

# Artley



WITH THE ACOUSTICALLY CORRECT TONAL CURVE

**SOLD BY LEADING MUSIC STORES EVERYWHERE**

**HERSHMAN MUSICAL INSTRUMENT COMPANY INCORPORATED**  
342 FOURTH AVE. NEW YORK 3, N. Y.

**EXCLUSIVE WHOLESALE DISTRIBUTORS**

## FOR CONVENIENCE




*The Lifetime*  
**FRANZ ELECTRONOME**

Standard FRANZ Electric Metronome ☐ \$15.00  
With Perfect Flash-beat ☐ \$15.95

**3 year written guarantee**

**FRANZ MANUFACTURING COMPANY**  
NEW HAVEN, CONNECTICUT

# Wm. S. Haynes Co.



**MAKERS OF HIGH GRADE BOEHM FLUTES AND PICCOLOS**

108 MASSACHUSETTS AVE. BOSTON, MASS.

**"THE TONE HEARD 'ROUND THE WORLD"**

## TROMBONE SOLOS Personally Recorded By

**JAROSLAV "JERRY" CIMERA**  
and **ERNEST PECHIN'S** RECORDED

Double and Triple Tongue Course for Cornet and Trumpet  
Solo Recording by E. Pechin and Carroll Martin  
Trombone Solos Recorded by Cimer's Star Pupils

Write for Free Folder **JERRY CIMERA**, 818 Home Ave., Oak Park, Illinois

## How to Play the Flute

# Let Me Answer Your Flute Questions

Send them to  
**Rex Elton Fair**  
957 South Corona St.,  
Denver 9, Colorado

### Instructions for the Care of the Flute

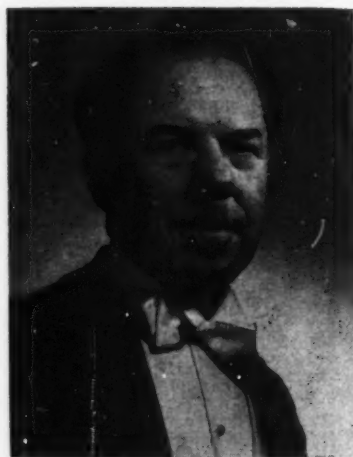
The mechanism of the Boehm System Flute is very delicate and should be handled accordingly. If you will carefully abide by the following instructions, you will find no difficulty in keeping your instrument in excellent condition at all times.

### Assembling the Flute

In assembling the flute, first remove the end cap from the main joint (the long one) and the one on the head joint (that part containing the lip plate and embouchure or "blow hole"). Now hold the main joint near the upper end in the left hand and fit the foot joint (the shortest one of the three) to its proper place. Note: If you are not accustomed to such procedure you might do well to consult the diagrams on page 10 of the Rex Elton Fair Flute Method Book I. Notice carefully, the position of the head joint and the foot joint. When placing the head joint to proper position, grasp the main joint at the upper end by the right hand, using the left for holding the head joint. To take the flute apart, reverse these advocated activities. At all times, avoid grasping the flute in a manner that might bend or in any way damage the mechanism.

### Care of the Joints

If it is a metal flute (and it probably is) keep joints free from dirt or any foreign matter. This may best be accomplished by using a clean cloth with alcohol, benzine or gasoline. If none of these are on hand, then a bit of soap on a small damp cloth will suffice. As a rule it is better to avoid grease of any kind on metal joints, and this, because it has a



Our Mr. Fair

tendency to gather dust and dirt and to make the joints fit too tightly. On instruments made of wood, avoid the use of alcohol as this would do damage to the cork there-on contained. Keep cork joints clean and use a wee bit of regular Joint Grease when needed.

### Flutes and Piccolos Made of Wood

Keep the inside of your instrument clean at all times, using a clean cloth and swab stick. Flutes and Piccolos made of Wood should be dried out very thoroughly immediately after using them. The inside should be oiled every few weeks. Remember that a little oil goes a long way. The cloth used should be merely dampened with it. When cleaning and oiling head joints, unscrew the little head cork adjusting nut at the upper end, and then push the cork out at the opposite or lower end. Most head joints are tapered and might easily be ruined should the cork be forced out of the upper or smaller end.

### The Head Joint

It is most important that the cork in the upper end of the head joint be placed or adjusted to its proper place, usually at seventeen and a half millimeters from the center of the embouchure "blow hole". If no millimeter measurement is at hand, then the corresponding measurement in inches would be eleven sixteenths of an inch. Most flutes are accompanied by a metal swab stick that has a circular mark at the end, which is placed there for your convenience. Please remember this: More flutes are condemned because of bad intonation owing to the misplacement of this cork, than all other causes combined. There are a few circumstances that may demand a slight deviation from the figures given here, as to proper adjustment of this head cork which are as follows:

Most of our school bands and orchestras are tuned at A-440 and when so, there is little reason for having to change the cork adjustment from the figures as listed above. However, there may come a time when you are called upon to play with a piano that is far below pitch. This would demand that you pull the head joint out to such position that would make your pitch correspond with that of the piano. In this case, pull the head joint out until your A sounds in tune when the chord of D minor (D-F-A-D) is played on the piano. Following that, tune the three D's of your flute so that they will sound in tune with each other. This must be done by pushing the head cork forward until pleasing results are obtained. It is not too unusual to find a flute student who plays sharp in the upper register even though the flute is pushed completely together, and the cork in the proper place as far as mathematics is concerned. In such instance the cork should be pulled back until the three D's are in tune with each other. If it should so happen that one should play flat under such circumstances as mentioned above, then reverse action is necessary and the cork should be moved forward until desired results are obtained. It is of course understood that the player's embouchure should be corrected rather than be favored by head cork adjustments, but many times this requires much practice and application under a fine instructor. In other words, this business of making head cork adjustments to suit the player should be exercised only in case of emergency. We might add that it is most important that all head corks be tested for leaks, and that, very often. This can best be done by covering the flute "blow hole" with finger or thumb, inserting the small end into a

glass of water and then blowing into the lower or open end. If it leaks, then bubbles in the water will appear. In such instance, a new cork may be needed, but often a mere application of joint grease will overcome the difficulty. Expansion of the cork is possible, but this requires the services of a professional repair man, or one of unusual mechanical ability and understanding.

#### Cleaning and Polishing

It is quite natural for us to want to keep our flutes clean and shiny on the outside. This can best be done by wiping it off with a soft clean cloth daily. Avoid the use of any kind of metal polish as the ingredients are apt to be most detrimental to pads and mechanism. Even when cleaning with a soft clean cloth, great care must be taken that the pads are not touched and that springs are not damaged.

#### Oiling the Mechanism

An occasional oiling of the mechanism can do no harm. First, finger the keys slowly as in playing, and notice all parts where friction occurs. Then dip a small piece of wire or toothpick into the oil and apply very little to such parts. A very light oil, such as "Three in One," should be used. Please remember that a wee little bit of oil is sufficient.

Much trouble due to inactive mechanism is instigated by careless position of the hands while playing. Keep your fingers curved forward as though holding an imaginary baseball and let only the fingertips touch the keys. Avoid supporting the flute with any part of the hands or fingers touching the mechanism.

#### Sticky Keys and Pads

Keys that stick or move slowly are caused by such a variation of troubles that it would require pages of writing to

touch on all phases. If lightly oiling the mechanism does not prove a remedy, try both tightening and loosening the pivot screws upon which the hinge steel operates. Dirty sticky pads are often responsible for such trouble. To clean a pad, use a clean single layer of clean cloth saturated in benzine or white gasoline. Place the cloth under the pad, hold down gently in a manner that will cause the cloth to come in contact with the pad and the rim edge of the tone hole, then draw it out very gently. The result should be a nice clean pad and a tone hole edge that is bright and shiny. If this does not suffice, then try putting a little talcum powder on a piece of paper, insert it under the pad, press down lightly and then pull it out. Please keep in mind that flute pads are made of a body of felt covered with a layer of very thin fish skin, and are most delicate. A break in this skin causes a leak that can only be repaired by a new pad.

#### Overhauling

Overhauling should include: all new pads; new pivot screws; adjusting screws; springs; and mechanism pins where needed; all dents removed; re-fitting of joints; new head joint cork if needed; all new adjusting foot corks; mechanism to be cleaned, polished and oiled wherever friction takes place. All told, your flute should come back to you looking and playing like new. Fact is, at our own shop we guarantee such work for One Year as far as materials and workmanship are concerned.

#### Purchasing a Flute

In purchasing a flute, be sure to buy from some reliable firm or person. There is much to be considered in this regard and advice from some fine and honest authority should be your guide.

## Mitchell

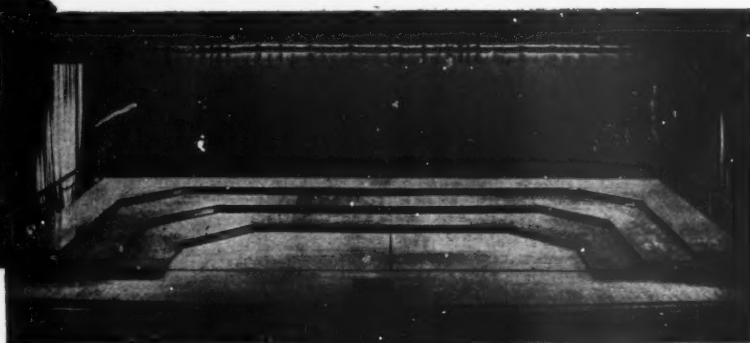
PORTABLE  
FOLDING STANDS

**IMPROVE APPEARANCE  
OF YOUR  
BAND, ORCHESTRA, CHORAL and DRAMATIC GROUPS**

Leading schools and directors say that MITCHELL FOLDING STANDS give that added "Audience Appeal". Group performances "show better" through improved stage convenience and appearance.



**EASY TO FOLD**



**Easy to handle units . . . adaptable to any need.  
Sturdy, attractive, easily folded for storage.**

**Write for full information**

**MITCHELL MANUFACTURING CO.**  
2754 S. 34th Street • Milwaukee 7, Wisconsin

MANUFACTURERS OF FOLDING STAGES, BAND AND CHORAL STANDS AND FOLD-O-LEG TABLES



# BOSTON SYMPHONY ARTISTS

Say:  
RAO Gold Label Strings  
by LEWIS  
are "THE FINEST STRINGS  
WE'VE EVER PLAYED"



- Superlative Tone
- Quicker Response
- Superior to Gut

Boston, March 14, 1940  
We, members of the double bass section of the Boston Symphony Orchestra, wish to congratulate William Lewis and Son. We find the finest Gold Label Bass Strings they have yet played upon. They are clear, smooth and true—superior to gut in every respect! We recommend them without reservation to all double bass players in symphonies, amateur orchestras, and especially school orchestras.

GEORGES MOLEUX, Principal  
WILLIS PAGE, Ass't. Principal  
LUDWIG JUHT  
HENRY GREENBERG  
HENRY PORTNOI  
HENRY FREEMAN

## RAO GOLD LABEL STRINGS for VIOLIN, VIOLA, CELLO and BASS

Superlative all metal strings possessing a responsiveness, brilliance and smoothness found only in the use of multiple wound chrome-steel on steel. Durability also which will reduce your string outlay as much as 50 to 75 per cent. Strings that will stay in tune.



SCHOOL VIOLIN RENTAL PLAN which allows beginners to use and play new instruments shop-adjusted by Lewis.

WILLIAM  
**Lewis**  
AND SON

Suite 700, 30 East Adams St., Chicago 3, Ill.

## How to Compose and Arrange

# The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music  
Southern State Teachers College  
Springfield, South Dakota

Sometimes I wonder if we don't go to extremes in our attempts to make our band arrangements solid and full. By this I mean that perhaps we needlessly double and re-double parts when letting a single instrument, or group of the same, handle each of the harmony parts might bring out more interesting tonal coloring.

I am aware of the fact that in the past in this column, I have strongly championed making arrangements complete enough so that, whether played by a sixty-piece organization which has complete instrumentation, or by a thirty-piece group that is incomplete, it will sound full, regardless of conditions. Nevertheless, today I am not so sure that this is always the best working policy.

If one will study the scores for orchestra of many of the great master orchestrators such as Wagner, Tschalkowsky, Rimsky-Korsakov, etc., he will find that these men did not double parts at all times—except, of course, when they wanted the full orchestra fortissimo—nor even most of the time. In fact many of the most interesting effects are often secured with no more than four string instruments, four brass, or even three wood winds. Great orchestrators like tonal contrasts and these are not easily obtained when string parts for example, are always doubled in the wood winds and even in the brass instruments. A fascinating color combination may often be obtained with no more than two or three instruments.

### Study of the Masters

It so happens that at the present time your columnist is writing—for better or for worse—a concerto in three movements for pianoforte and orchestra. As he usually has done when writing a musical composition in any particular form, he has been studying carefully the orchestral scores of the really great concertos for piano by Tschalkowsky, Brahms, Grieg, Beethoven, etc., just as when writing marches for band in the past, he has studied most carefully, acknowledged masterpieces by Sousa, Hall, Bagley, etc. This, of course, is not for the purpose of copying the musical ideas of these men, but rather, for the purpose of studying their style of writing, their arranging, their manner of handling counter-melodies, etc. They themselves did the same when they were writing, by going over meticulously the writings of their predecessors in the field of musical composition. Each new generation should profit by the ideas, and now and then the mistakes, of the preceding era.

Now when an arranger studies an orchestral score of a famous concerto, he is apt to find out that the orchestrator has been most economical in his use of the instruments. A chord of four parts will usually be played by four different instruments, such as two clarinets and two bassoons, or, flute, oboe, clarinet, and

bassoon, one each. Usually there is little doubling, in other words the arranger has not tried to support the flute with the violin, the clarinet with the viola, and the bassoon with the cello. This may be done under certain circumstances of course, but as a general practice it is not done. Why, you may ask? Because it is not necessary for clarity, because it would tend to destroy individualistic tone color, and because it probably would, by the increase of quantity of sound, tend to overshadow the place that should be occupied by the solo instrument. In other words, the arranger has probably felt that the solo instrument and orchestra were each of about equal importance, and he has for this reason been most careful to try to secure a balance of the quantity of tone. Furthermore he can thus best use each group as a contrasting element or foil for the other.

From time to time when an arranger wants plenty of volume he may obtain this by using the full ensemble, and this will mean plenty of doubling of parts, even when there is a solo instrument present. But this technique should be used with reservations, in other words, for the climaxes, and for these only.

In arranging for band is it not a good idea to make use of some of the most interesting coloristic possibilities of the organization? Three trombones alone, for example, can be made to produce a startling and exhilarating effect when used for a chorale-like melody against a wood wind filigree. Likewise, three clarinet parts against a strident melody in trombones and tubas can be most interesting. Or saxophones alone as quartet, quintet, or sextet, contrasted from time to time against the same number of brass players, can make for fascinating color contrasts.

### Improved Bands

The average band arranger has, of course, to make his arrangements adaptable to the average band. But does he always have to make every chord solid to the "Nth" degree in order to play safe? Band standards are constantly improving in this country and the average band of today is much better than the average band of thirty years ago. An arranger now, can score with safety most particular effects that he may want, and

**For Best Tone Quality and For  
Preserving Your Instrument  
Use Gut and Gut Wound Strings**

for  
Violin, Viola, Cello, Bass,  
Guitar and Ukulele

Ask for  
**La Bella Nu-Tone La Preferita  
Sweetone Criterion Regina**

**E. & O. MARI, INC.**

Mfrs. of Musical Strings Since 1800

18-01-23rd AVE. L. I. C. S. N. Y.

have the reasonable assurance that most bands will be able to secure these effects. And, of course, it is still possible to cue in parts, in other words, offer parts for alternative instruments where there may be certain instruments lacking.

In some respects the band and the orchestra are not similar at all, but in other ways they are very much alike. I well know that when an arranger scores for a professional symphony orchestra, he knows that he will have top-notch men to handle the parts. He can thus make his arrangement accordingly. On the other hand, when he scores for school band he has to take into consideration the possible limitations of the organization that will perform his arrangement. But the differences today between the professional groups and the better school organizations are constantly lessening. I frequently hear high school and college bands play movements from great symphonies in a manner such as to provoke the admiration of the most critically severe.

It is true that the band does not have the flexible strings to utilize. But it does have the brasses, the wood winds, the saxophones (here separated because they work so well together as a group), and the percussion instruments. Each of these four groups has unlimited possibilities and each may be contrasted against each of the other groups. When this is done many very interesting tonal effects may be achieved.

Marches, as a rule, require the use of the full band throughout. But marches are not all that bands play today. The march, of course, must be full because it is used so frequently in parades. But overtures are rarely used where volume alone is the chief thing that is needed. For this reason, overtures, novelty selections, etc. can be arranged with an ear focused towards the concert hall.

#### Adjustments to Own Band

I heard a well-known arranger state a few years ago that he did not feel at all bad when band directors took liberties with his arrangements. He felt that each individual band had its own particular conditions to cope with, and furthermore, he said that in some cases his own arrangements were thus made better even to his own ears. An arranger has to try to do the best he can to suit the greatest number of band directors. But sometimes, and this especially holds true for the better bands, interesting effects can be obtained by using rare or infrequent instruments that the average band will not have. In such cases, re-writing parts for these instruments or groups of instruments to me seems to be a perfectly legitimate procedure. I doubt if the average copyright owner will object to such minor alterations as long as parts have been purchased in the first place and no attempt is made to sell or distribute outside of the band the changed parts.

The whole subject of arranging is a living thing and not a static or dead art. It is my hope, through this column, to be provocative, to stimulate greater interest in the problems of the composer and arranger. If all of us will keep awake and take note of what seems to us good in the new things that are constantly coming out, I am sure that we can have an influence upon the type of arrangements that will be made in the future. Arrangers are willing to listen to your opinions and when enough of you want changes, you may be sure that you will get them.

See you next month!

## Hear Them Sing at the National Band Clinic



The 100-voice Mixed Chorus of the West Aurora High School, directed by Mr. Stan Halfvarson, has won a Division I rating in all contests competed in since 1936. They appear in about 20 concerts each year, singing from a repertoire of about 50 memorized compositions. This excellent group will be heard on Saturday forenoon, December 16, at the Mid-West National Band Clinic at the Sherman Hotel in Chicago.



*finest of all...*

MADE BY MASTER CRAFTSMEN • FULL RICH TONE • TREMENDOUS VOLUME • QUICK RESPONSE • MOISTURE-TEMPERATURE-CLIMATE PROOFED • PRICED FOR EVERY PURSE!

*that's why* More prominent players insist on Kay Bases than all other makes combined.

*that's why* More school orchestras use Kay Bases than all other makes combined.

See the latest model Kay Bases today at any leading music store. For free circular, write Kay Musical Instrument Company, Chicago 12, Illinois.

BASSES BY

*Kay*

QUALITY STRING INSTRUMENTS SINCE 1890



## LOOK SHARPER IN FINE QUALITY M-L UNIFORMS

Bands look sharper... and they are sharper in M-L designed uniforms. Your band will be in tune with the times when fitted out by M-L. Get the best in design, style, appearance, workmanship and fit—start off by getting copy of our full-color band uniforms catalog SM, together with sample fabrics. You'll be glad you did.



**Maier-Lavaty  
COMPANY  
UNIFORMS**

## Uniforms



## School Bands

Smart Styling—Superior Quality

WRITE TODAY FOR INFORMATION  
ADVISE SCHOOL COLORS

**AMERICAN UNIFORM COMPANY**  
134 SO. ELEVENTH STREET  
PHILADELPHIA 7, PA.



## We Can Supply BAND UNIFORMS NOW

Made to Order  
Uniforms for All  
Organizations

70 Years' Experience  
Catalog and Prices Upon  
Application

**PETTIBONE BROS. MFG. CO.**  
829 Sycamore St. Cincinnati 2, Ohio

## Audio—Visual Aids to the Teaching of Music

Educational Films and Recordings Reviewed

By Robert F. Freeland

Greenfield Village, Edison Institute, Dearborn, Michigan

A Recital of Rarely Heard Music for the Clarinet and Piano. Simeon Bellison (Clarinet) and Julius Chajes (Piano). One twelve-inch LP disc.

Simeon Bellison, the first clarinetist of the New York Philharmonic, made these transcriptions and recordings several years ago, and they have been very successfully transferred to LP. This is a fine example of good clarinet playing. The Clarinet Adagio by Richard Wagner was written about 1834 during a visit to his brother Albert in Wurzburg. This work is seldom performed but contains much beauty.

The contents of the record: Mozart, Rondo in D major, K.582 (transposed to B flat major); Tschalkowsky, Autumn Song (October) Op. 37a, No. 10; Beethoven, Variations on a Theme from Don Giovanni by Mozart; Wagner, Adagio for Clarinet.

The recording is technically satisfactory.

Music of Spain. L'Orchestre de la Societe des Concerts du Conservatoire conducted by Enrique Jordá. One twelve-inch LP record, London LP, 11P191.

This is a collection of standard orchestral pieces by Spanish composers. It will be welcomed by music teachers and supervisors in presenting music of Spain. It has been brilliantly recorded and performed by one of the foremost French orchestras. It is not very often we find so many representative selections on one record. The contents include: Falls, La Vida Breve-Spanish Dance; Grenados, Danzas Espanolas, No. 2, Oriental, No. 5, Andalusa, No. 6, Rondalla; Turina, La Procession del Rocio; Albeniz, Iberia. The performances are very satisfactory.

Rarity Series—Famous Composers Play Their Own Compositions. One ten-inch LP disc Allegro 39. Music performed by Faure, D'Indy, Scott, Dohnanyi, Mascagni & Stojowski.

This record is of interest to all music teachers. It holds much value in the History of Music class or the General Music class. Allegro has reproduced performances of some of the outstanding pianists of years ago. It has gone to the rolls made for automatic pianos, which were in vogue some decades ago. While this is not the ideal way to record a pianist, it is an ingenious notion to revive performances by great names. The contents include: Faure, Romance sans Paroles in A Flat; D'Indy, Tableaux de Voyages; Scott, Lotus Land; Dohnanyi, Winterreigen & March Humoristique; Mascagni, Intermezzo; and Stojowski, Polish Idyll.

Mozart: His Story and His Music: Arnold Moss, story teller, Vox Symphony with Max Goebelman conducting. Three ten-inch 78rpm records in album. (Music Masters Series No. 1).

This is a fine album for school work, both in Elementary and early High School. The story, Definitions of Musical Terms used in the work, and listings

## Stanbury YEAR TO YEAR FITTING SYSTEM

## Gives You Better BAND UNIFORMS



- Conveniently tailored uniforms that fit each year's new band group without expensive alterations.
- Smartly styled and designed to fit your ideas.
- Best quality materials and tailoring sized and fit by our exclusive YEAR-TO-YEAR SYSTEM give LOW UPKEEP COSTS.
- LONGER WEAR and easier re-fitting year after year.
- LOWER COST per year of wear.

FREE PLANNING HELP

## Don't Miss Learning About

## This Revolutionary New Improvement

Before ordering new or replacement uniforms for your band be sure to get all the details of the Stanbury Uniform. Learn how these conventionally tailored uniforms can be refitted, to your band each succeeding year without loss of style, beauty, and without expensive alterations.

AVAILABLE IN WOOLEN and COTTON FABRICS, in your choice of styles. No obligation when you ask us to help you plan your next order.

## STANBURY & COMPANY

210 West 8th St., KANSAS CITY 6, MO.

## 145 UNIFORMS Beautifully Pictured in COLORS

Two Style  
Books

No. 460

37 Uniforms for School, College, University Bands

No. 440

88 Uniforms for Municipal, League Bands and other Uniformed Organizations

CLOTH...  
50 Shades  
12 Qualities

If desired, we will DESIGN uniform especially for you. School and Band Banners, Flags, Throwing Flags. • Special Folder in Colors.

**DEMOULIN Bros. & Co.**  
GREENVILLE, ILLINOIS





Mr. Freeland

concerning compositions played, are found in the album.

There are four other parts to this series, Schubert, Tchaikowsky, Beethoven, and Chopin. The surfaces are only fair and the records are breakable. It is hoped this will be improved. The series is useful and recommended.

**Kleinsinger-Trip:** *Tubby the Tuba*. Cosmo Album DMR 101 (two ten-inch 78rpm records in attractive album). Also, Columbia LP single ten-inch disc (JL8013) with Burl Ives' "Animal Fair."

This is a set that has proven itself in both the home and school. First issued by Cosmo in 1945, it has won the praise of parents and school educators. It is a story about musical instruments and is a superior way for the children to learn the instruments of the symphony orchestra. "Animal Fair" is a recent issue and Ives is at his best.

**Brant, Henry:** *Kitchen Music*. One ten-inch 78rpm record. Young People's Record No. 57. Unbreakable disc.

"Music is everywhere and every child can make it." So believes Mr. Henry Brant in writing *Kitchen Music*. Mr. Brant has made a thorough study of creative music. Holder of a Guggenheim Fellowship, he is at present teaching modern orchestration at Columbia University. His works have been played by the New York Philharmonic, the NBC Symphony, the Detroit, Pittsburgh, and San Francisco Symphony Orchestras, the CBS Symphony and the All-American Youth Orchestra, etc.

It is believed that *Kitchen Music* will stimulate a child to seek his own active participating experience in music. Pictures and instructions for the construction of these instruments are included on the folder.

**Gould:** *Morton Gould and his symphonic band*. Three ten-inch records (78rpm) in album. Columbia.

This is an album that will be enjoyed by all. It includes Sousa's Washington Post march, Grainger's Shepherd's Hey, and Gould's own Home for Christmas. This album contains numbers as standard repertory of high school bands. Most bands will find this useful as a reference aid. Surfaces good. I recommend this as a model of what good band music should sound like.

If there are teachers interested in having made available solo Contest music, recorded by artists, please contact the writer.

**New Uniforms Make  
Bands Better, Parents Prouder**  
Buy from the Reliable Concerns  
Advertised on these and following Pages

**SMART STYLING  
FINE TAILORING  
LONG WEAR**

**Make Craddock America's  
Outstanding Uniform Value**

• Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.



• "The Craddock Bandsman"—chock-full of practical, original uniform design ideas is available without charge to superintendents, principals and band directors only. Others, \$1.50 per copy.

UNUSUAL SPECIALTIES IN DRUM MAJOR AND MAJORETTE UNIFORMS

*The*

**CRADDOCK UNIFORMS**

CRADDOCK BUILDING, KANSAS CITY, MO.

**YOU CAN'T  
BEAT THE BAND  
that wears  
Fruhauf  
Uniforms**

**ALWAYS the  
PERFECT BLEND  
of  
QUALITY  
ECONOMY**

**PERSONALIZED SERVICE  
FROM  
DESIGN to DELIVERY**

Write Today  
**Fruhauf**  
SOUTHWEST UNIFORMS  
WICHITA 2, KANSAS

**ADD SNAP . . .  
SPARKLE  
BRILLIANCE  
to your  
BAND!**

Outfit it  
in  
"FECHHEIMER"  
Uniforms

Write "Band Dept." for  
colorfully illustrated  
catalog, sample fabrics  
and prices.

**THE FECHHEIMER BROS. CO.**

ESTABLISHED FOR OVER SIXTY YEARS

INTERNATIONAL CINCINNATI OHIO



YEAR  
EM  
ter  
MS

ed uniforms  
new band  
nsive alter-

designed to

als and tai-  
fit by our  
TO-YEAR  
W UPKEEP

d easier re-  
ear.

ear of wear.

NG HELP

ing About

ovement

uniforms for  
tails of the  
convention-  
ed, to your  
loss of style,  
ations.

N FABRICS.  
n when you  
order.

PANY  
Y 6, MO.

MS  
ed

No. 460

Uniform  
for  
School  
College  
University  
Bands

CLOTH....  
50 Shades  
12 Qualities

will DESIGN  
ally for you.  
and Banners,  
ing Flags,  
er in Colors.

& Co.  
NOIS

October, 1950

October, 1950

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine

39



## BAND UNIFORMS

Built on  
Quality—Service—  
Reputation  
for over 90 years

Write for catalogue No. 90  
and specify colors desired

**GEORGE EVANS & COMPANY, Inc.**  
since 1860

132 North Fifth St., Philadelphia 6, Pa.  
Dept. S.M.

## UNIFORMS

Write  
For Free  
1941 Catalog  
in Colors

**BEAT  
THE  
BAND**

COMPETITIVE PRICES

**GELHAAR**  
UNIFORM COMPANY  
KANSAS CITY, MISSOURI

## UNIFORMS for BANDS and ORCHESTRAS

Tell us what you have in  
mind, and we will submit  
all necessary sketches.

**MARCUS RUBEN, INC.**

Our 80th Year  
Harold J. D'Ancosa, Pres.  
Dept. O, 625 S. State Street  
Chicago 5, Illinois



## Wool Felt **CHEVRONS** All Colors

Army or West Point Style  
IDEAL FOR AWARDS

Write for Prices and Sample  
F. R. BEEMER

17477 Norton Ave. Lakewood 7, Ohio

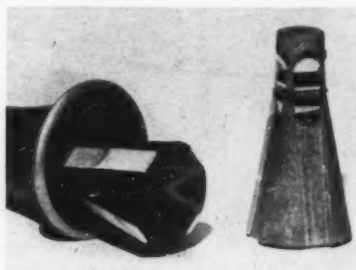
## BOUND VOLUMES OF SM

These bindings are in red library  
linen with stiff covers. Gold letter-  
ing. Price, \$4.35 including mailing  
charges. Cash in full must accom-  
pany all orders whether for imme-  
diate or future delivery. Current  
volume (Sept. '49 to June '50) is #21.

## SMart Ideas

### New Reed Case

Occupying a space heretofore not used,  
this reed carrier fits snugly into the  
clarinet bell. A touch of the finger re-  
leases the reed carrier from within the



bell. A reed holder of solid construction  
fitted with metal clasps.

This new device holds three clarinet  
reeds under perfect protection. It is im-  
possible for a reed to crack, warp, or  
split while it is in this container. A slight  
touch of the finger releases a reed.

Made of seasoned maple, reeds lie per-  
fectly flat, absorbing whatever moisture  
is present. Under constant pressure, curl-  
ing or warping is prevented.

It in no way defaces or scratches the  
clarinet bell. This Bannoon-In-The-Bell  
Clarinet Reed Holder will be distributed  
only through stores. The established re-  
tail price is \$2.50. Manufactured by the  
Morris Musical Mfg. Company of Morris,  
Illinois. Its designer, Ray E. Bannoon.

### Oboe and Bassoon Catalog

A new catalog featuring the complete  
line of Oboes, Bassoons, English Horns  
and all accessories has just been an-



nounced by the Linton Manufacturing  
Company, Inc., of Elkhart, Indiana.

Titled, "Masterpieces by Linton," the  
catalog features large illustrations of all  
models including the new Low A Bassoon.  
Harmonizing colors of black and amber  
on a buff background lend a dignity and  
beauty to the catalog in keeping with the  
rare quality of these instruments.

### What Every Pretty School Girl Should Know

COVETTES are compact little ampules  
of your favorite perfumes to be tucked  
into your purse and used at just the  
right moment—whenever you want to  
renew the enchantment perfume creates.

Of course you use your perfume at  
home, every well groomed high school



girl does. But you know that the fra-  
grance of perfume must be renewed  
during the evening. COVETTES are a  
quick, easy and convenient way to be  
fragrantly lovely always. There's nothing  
to spill—no possible way for the scent  
to escape until you crush the ampule  
between your fingers. And when you do,  
there's just the right amount of perfume  
in each ampule to ensure your fragrance  
loveliness.

Be sure to carry COVETTES in your  
purse—and save them after use to tuck  
into your glove, handkerchief or lingerie  
cases. The fragrance is delightfully last-  
ing!

COVETTES is the trade-mark of  
STUART-CHASE CO., North Bergen,  
N.J. The perfumes contained therein are  
the products of SHULTON, Inc., Rocke-  
feller Center, N. Y. These fine perfumes  
may be purchased in their familiar beau-  
tiful packaging at your favorite drug or  
department store.

## Wisconsin Grad Directs Hawaii School Band

(Begins on page 24)

band. The members have ancestral back-  
grounds which stretch from the old world  
to the new world, and embrace all races  
known for their love of good music.

Hawaii is a land blessed by Mother  
Nature with beautiful flowers and music.  
Hawaiian melodies are world renown and  
wherever hula music is played, arms and  
hips begin to gyrate to the imaginary  
swishing of grass skirts.

Surprisingly, the school band does not  
emphasize Hawaiian music. Perhaps,  
because such can better be played and  
sung to the accompaniment of ukuleles  
and guitars.

Director Pang leads his band through  
Sousa's marches, overtures, special re-  
ligious numbers for Thanksgiving, Christ-  
mas and Easter programs, popular semi-  
classics and novelty numbers. Occasion-  
ally the boys are allowed to play Be-Bop  
if they have been doing well in the se-  
rious type of music.

**We can't Print  
YOUR Band's Picture  
Until We Get It.**

## UNIFORMS

**FOR SALE:** 63 Top Grade Heavy Skinner Satin Band Capes and Caps. Double thickness. Royal Blue and Gold. Reversible. Well taken care of. In good condition. Assorted sizes for average hand. Sample on request. Satin alone well worth purchase. Write Canby Schools, Canby, Minnesota.

**FOR SALE:** 60 Double Breasted Uniforms (39 skirts—21 trousers). In excellent condition. Color—Deep Blue, trimmed in Gold. Top of caps gold covered. A very neat appearing uniform. Price—\$20.00 per uniform, or \$950.00 for entire lot. Inspect this bargain. B. Wetzel, Principal, Casey Community High School, Casey, Illinois.

**HIGH SCHOOL Band Uniforms:** 59 Blue and White all wool whip cord with citation cord. Sam Brown belts. Hats with Pompons. 15 White Majorette Uniforms 2 Drum Major Uniforms. Mrs. Sherwood Williams, 13 Greenwood Ave., Fort Thomas, Ky.

**FOR SALE:** 31 Used Purple and White cotton gabardine Band Capes, white satin lined, T.H.S. lettering, with caps to match. Very cheap. Tripoli Band Mothers, Tripoli, Iowa.

**60 ORANGE and Black West Point style uniforms for sale.** Includes caps, belts and citation cords. The coats are solid orange. The pants are black with an orange strip. Prices and sample uniform on request. Write Charles Howard, Director, Syracuse High School, Syracuse, Kans.

## REED MAKING

**BASSOON REEDS—**The Ferrell Bassoon Reeds nationally known for their satisfactory service, made from that Fine Quality Genuine French Cane; A Professional reed made by a Professional, especially prepared for the school bassoonist. 4—Reeds \$3.80—\$11.00 doz. John E. Ferrell, 9523 Erie Drive—Afton St. Louis 23, Mo. (Bassoonist with St. Louis Symphony Orchestra).

**REEDS—OBOES:** I will make your reeds as perfect as the ones I use at Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch; \$1.50 each, 6 for \$8.00. New and used oboes and English horns, Loree and other makes. Reed making materials. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

**HINES REEDS** of fine Var Valley cane from South France. No "freak" cuts, nor "fancy shapes." Highly endorsed by leading music directors, artists, teachers, conservatories and symphonies. We specialize in reeds . . . giving you personal service. Write directly for complete information. Hines Reeds, Kosciusko, Miss.

**CLARINETISTS:** Try my hand finished Clarinet Reeds. Every reed plays; You'll be amazed! 4 reeds \$1.00 postpaid. (Member Philadelphia Symphony.) Leon Lester 2425 North 50th Street, Philadelphia 31, Penna.

**BASSOON REEDS.** Handmade by first bassoonist United States Marine Band, \$1.00 each. William Koch, 105 Galveston Place, S.W., Washington, D. C.

**OBOE REEDS** hand made, tested, ready to play. Nothing finer regardless of price. \$1.00 each; 83¢ plus old tubes. Russell Saunders, Box 157, Elkhart, Indiana.

# Classified

## INSTRUMENTS AND REPAIRS

**HUNDREDS** of reconditioned and new instruments just what schools are looking for ranging in price from \$47.50 up. Big stock of sousaphones from \$195.00 up. Upright Bass horns from \$89.50 up. Baritone horns from \$72.50 up. Alto horns and mellophones \$45.00 up. Hundreds of saxophones from \$49.50 up—C melodies, sopranos, altos, tenors, baritones, etc. Large selection of bass and alto clarinets, oboes, bassoons at low school prices. Write us for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

**NEW RENTAL WITH OPTION** to purchase plan available on reconditioned instruments. Hundreds of cornets, trumpets, clarinets, trombones, and other reconditioned instruments available for rental. Write us for details also free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

**MEYER'S PREVIEW OF BARGAINS** (Catalog) Fall and Winter edition is now ready for mailing. It's different—it's new. Beautifully illustrated in colors. It will pay you to see our catalog before buying. Write for your copy today. Hundreds of guaranteed school tested and approved band and orchestra instruments, both new and rebuilt, ready for immediate delivery. Highest trade-in or cash allowances for your old instruments. Meyer's Musical Exchange Co. 454-L Michigan, Detroit 26, Michigan.

**1950 ACCORDIONS—**Wholesale. Free catalog. American Accordion Center, 5329 Belmont, Chicago.

**CALLING ALL BAND DIRECTORS:** Rental plan with option to purchase available on new and reconditioned band and orchestra instruments. Write for our 32 page catalog which we will forward upon request. Nappé Music House, 2536 Devon Avenue, Chicago 45, Illinois.

**CONN SOUSAPHONE \$250.00—**Conn BB Upright Bass \$125.00—Conn single French Horn \$135.00—Vega Double French Horn \$165.00—American Standard Baritone \$95.00—Lots of good standard make cornets, trombones, clarinets at bargain prices. New cornets and Eb/BB clarinets at \$75.00. Save money with us. Let us know what you need. Repairing of all instruments from piccolo to sousaphones. Most complete repair shop in Elkhart. Free estimates on all your repairs. Musician's Supply & Repair Co., 1030 S. Main St., Elkhart, Ind.

**MILTON A. ARFIN** does Precision Musical Instrument Repairs to Professional Standards. Woodwind, Reed and Brass Instruments. Also Plating and Lacquering. Work guaranteed. Prompt Service, Fair Price. Mail Insured to Milton A. Arfin, 152 E. 91st Street, Brooklyn 12, N.Y.

**BANDMASTERS ATTENTION:** 100's of band instruments for sale, both new and used. Write us what you need, and we will make special prices for cash. Every sale a bargain can be. Crestline Music Shop, Crestline, Ohio.

**CABART** Oboes, English-Horns, Flutes, Clarinets and Bassoon. Used Loree and Selmer Oboes. Special discount for Schools. Oboe reeds exactly like those I use as first Oboe with the Cincinnati Symphony \$1.50 each. Clarinet reeds dozen \$2.00. Saxophone reeds dozen \$2.50. Marcel Dandois, 2660 Mt. Airy Ave., Cincinnati 24, Ohio.

**FOR SALE:** New genuine Wilh. Heckel Bassoon, improved model, 4 roller keys, E-F# shake, complete in case, \$1,050.00. American Ry. Express arrangement trial. Baxter-Northrup Co., 835-837 South Olive Street, Los Angeles 14, Calif.

## MISCELLANEOUS

**MUSIC LYRE** for Flute-piccorno players. Completely adjustable, arms free for playing. Write for literature. \$3.50, postpaid. D. Shumaker, R. 2, Ft. Wayne, Ind.

**ARRANGING** for Band, Orchestra—Piano Vocals—Manuscripts corrected and prepared for publication—Words set to music—School songs. Send manuscript for estimate. Prompt service. Val's Arranging Studio, P. O. Box 2169, Daytona Beach, Florida.

## WANTED TO BUY

**WANTED:** About 45 used blue and white high school band uniforms. Daniel S. Hiestand, High School, St. Ignace, Montana.

**WANTED:** Fifty-five or sixty used uniforms in good condition for band composed of high school and grade students. School colors are red and white. Band Director, Bethlehem Academy, Fairbault, Minnesota.

**WE WILL PAY HIGH PRICES** for your musical instruments. Especially need metal, wood and ebonite clarinets flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

## Sell Those Old Uniforms

### Those Unused Instruments

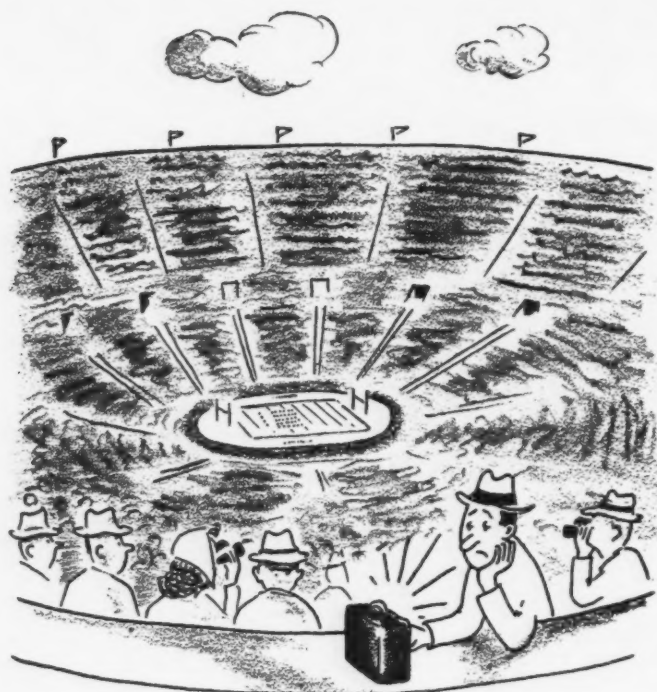
Only 15¢ a word: 25 for \$3; ten cents each additional word, or 50 for \$5. Count each word. Cash MUST accompany each order.

## Wisconsin Bands Get Together for Grand Concert



Carl G. Dollinger is director of the Waukesha, Wisconsin Junior-Senior High School Band. Last May a Festival presented the combined bands of Waukesha and Oconomowoc high schools for a spirited musical program, directed by Mr. Dollinger and Rudolph Timmel of the guest band. Fine showmanship introduced the second half of the program when a trumpet fanfare, followed by a drum cadence, led the 220-piece massed bands (above) from Waukesha and Oconomowoc into the gym. Vivian Litt, senior, was crowned Queen of the Festival. She occupied a white and red throne while she received a loving cup and a huge bouquet of red roses.





RUSS PRIESTLEY

"I wish you listeners were here to see these pretty Drum Majorettes, . . . what an exhibition."

### Presser Expands

Mr. James W. Bampton, President of the Theodore Presser Co. of Bryn Mawr, Pa., music publishers and publishers of

ETUDE, the music magazine, today announced the appointment of Miss Mary-Elizabeth Monroe as Music Education Representative for the company. Miss Monroe, a graduate of Froelich

School of Music in Harrisburg, Pa., received her B.S. at State Teachers College, West Chester, Pa., and her M.A. degree from Teachers College, Columbia University, New York City.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 29, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) OF THE SCHOOL MUSICIAN published monthly except July & August at Chicago, Ill., for Oct. 1, 1950.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The SCHOOL MUSICIAN Pub. Co., 28 E. Jackson Blvd., Chicago 4, Ill.  
Editor, Robert L. Shepherd.

Managing editor, none.

Business manager, Robert L. Shepherd.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

The SCHOOL MUSICIAN Pub. Co.; Robert L. Shepherd, 28 E. Jackson Blvd., Chicago 4, Ill.; M. M. Shepherd, 28 E. Jackson Blvd., Chicago 4, Ill.; Pearle Shepherd Wise, 1630 Walnut St., San Carlos, Calif.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.  
4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

(signed) Robert L. Shepherd  
(Signature of publisher.)

Sworn to and subscribed before me this 25th day of September, 1950.

JAYNE PACZKOWSKI

(SEAL)

(My commission expires Feb. 20, 1951.)



# YORK

Better Band Instruments Since 1882

Carl Fischer Musical Inst. Co., Inc. Cooper Square, N. Y. 3, N. Y.

• Used and endorsed by America's finest professionals. Send for free catalog.

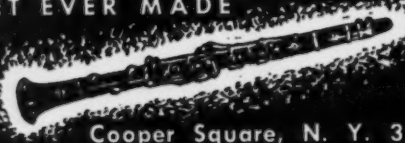
When inquiring about these instruments, cases, at your local Music Store, or writing

# Buffet

THE SWEETEST CLARINET EVER MADE

Used by nearly 75% of the world's finest clarinetists. Send for free catalog.

Carl Fischer Musical Inst. Co., Inc.



Cooper Square, N. Y. 3, N. Y.

direct for information, just say you "saw it advertised in The SCHOOL MUSICIAN."

# Lifton

LARGER ON THE INSIDE...  
SMALLER ON THE OUTSIDE...  
IMPOSSIBLE....?  
BUT WE DID IT...!

New Streamline Cases

YOUR DEALER WILL PROVE IT TO YOU.

, re-  
llege,  
egree  
alver-

MAN-  
IRED  
GUST  
S OF  
(33)  
month-  
o,  
pub-  
siness  
Pub.

d.  
rpora-  
stated  
names  
hold-  
stock.  
es and  
st be  
other  
ess, as  
must

Robert  
ago 4.  
Blvd.  
1030

s, and  
ling 1  
bonds,  
there

cases  
er ap-  
ny as  
on, the  
whom  
ents in  
s full  
stances  
re and  
on the  
stock  
n that

f each  
ibuted.  
d sub-  
ng the  
tion is  
ly, and

epherd  
)  
is 25th  
VSKI

)  
382

est

. Y.

iting

. Y.

AN."

YOU.

er, 1950